

# GUARDIAN

The Best of the Bay ... Every Week

## Gillian's travels

How *Time* has changed Gillian Welch:  
Victor Krummenacher talks with a roots  
musician who's about to hit the big time (p.40)

### The Parkmerced scam

How J.P. Morgan and Carmel Development  
are screwing 3,000 tenants [p.16]

### The fire is out

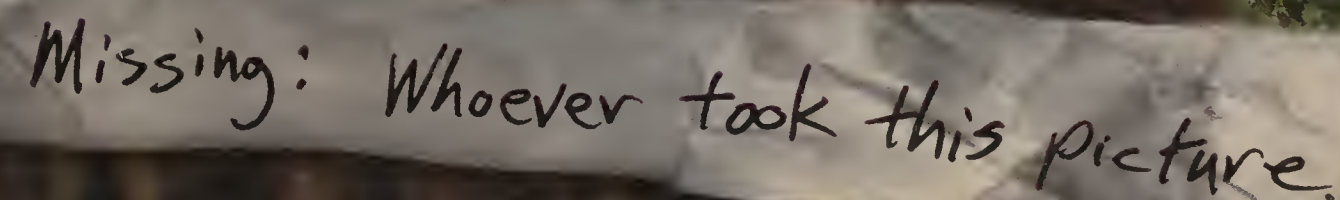
Carrie Hall argues that it's time  
for Burning Man to die [p.20]

### Publish and perish

The trouble with publishing. Plus: vintage  
pulp fiction, the smuterati, and more. In *Lit*

Over *Time*: Singer-songwriter Gillian Welch  
returns to the Bay Area with a new album  
*Time (The Revelator)*, to be released Wed/5.





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Aug. 29-Sept. 4, 2001

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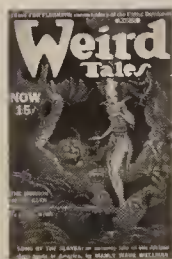
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# in this issue

I think the reason I find the San Francisco Housing Authority so frustrating is that I'd almost always prefer to have essential resources, like housing, in the public sector and out of private hands. And the SFHA makes me look like an idiot for saying that.

As Cassi Feldman reports on page 18, the agency has completely lost sight of what it ought to be about: helping low-income people who need low-cost housing. That's why it was created; that's the only reason for its existence.

And yet, when the agency has a chance to do something good — to refund a bunch of money that tenants may have overpaid in rent — it finds all sorts of reasons not to move. Maybe it takes time to go through old records. Maybe it's difficult to inform tenants that they might be owed money (but how hard could it be to tell people that you want to give them money)? Maybe there isn't enough money in the budget right now to pay it all back. There are lots of good excuses, and none of them make any sense. Not when you think that paying back rent overcharges — and actually putting a little money into the pockets of people who really need it — ought to be about as high a priority as a public service agency could have.

For years tenants have been complaining about conditions in public housing, and for good reason. Some of their major complaints: the bureaucrats who run the agency don't want tenants to have much of a role in how things are run. The SFHA staff is patronizing. The bureaucrats always seem to think that they know what's best for the people they're supposed to be serving.

That kind of attitude damages all public sector efforts, and if the folks at the housing authority can't figure that out, the top people at the agency should all be fired.

Tim Redmond  
tredmond@sfbg.com

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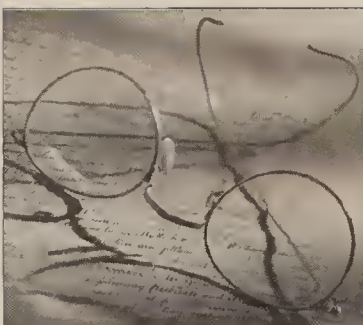
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**The ravaging  
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MediaBeat.

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## letters to the editor

### While the mayor fiddles

I read with interest Cassi Feldman's article on land trusts, and I hope her suggestions will be implemented as one of the solutions to the housing mess ["Why Can't You Buy This House?," 8/1/01]. First, it was teachers and police officers who could not afford to live in the Bay Area cities they served. Now, it's doctors — a Peninsula medical group is not taking on any new patients because it is so short of doctors and nurses that it can't offer adequate service. Even the doctors are moving elsewhere because they can't afford the homes here. Personally, I think the Bay Area is heading for a meltdown as all these people in the service sector leave while the mayor and his cronies fiddle. And I don't think any real action will be taken until a crisis stage is reached.

Jack Sparks  
San Francisco

### How's about, maybe, equity?

If I go to a car rental agency and pay, say \$600 to rent a car for a month, I don't complain, "I paid hundreds of dollars to a car rental agency and got nothing back for it." I got the use of the car, with no responsibilities for maintenance and repairs.

So Tim Redmond's rhetorical complaint on behalf of tenants who are "sick of paying thousands of dollars in rent to a landlord every month and getting nothing back for it" is inflammatory and illogical [In This Issue, 8/1/01]. They are getting the use of the property, with no responsibility for

maintenance and repairs. What more do they expect, frequent-flyer miles?

Joel Rubinstein  
San Francisco

### The printmaking co-op

I would like to point out a glaring omission in Amanda Scotese's "Help for Artists" [Careers and Education, 8/15/01]. The author failed to mention the existence of the Graphic Arts Workshop, a printmaking cooperative that has been contributing to the artistic life of San Francisco for 50 years.

The Graphic Arts Workshop offers 24-hour access to printmaking equipment for only \$75 a month and is right here in San Francisco. As a cooperative, the workshop is administered and maintained solely through the volunteer efforts of our members, keeping our fees to a minimum. We have facilities for etching, letterpress, woodcut, and lithography.

We conduct portfolio reviews of prospective members each month, and can be reached at 285-5660.

Anthony Ryan  
San Francisco

### CARC's success

I was a member of the 1999–2000 Civil Grand Jury which submitted the report on the Community Assessment and Referral Center (CARC) ["CARC's Money," Letters to the Editor, 8/15/01]. Eugene Clendinen states that regardless of the Civil Grand Jury report, CARC has met all goals in terms of numbers served under the Board of Corrections

contract. If Mr. Clendinen would re-read the report, he would note that the Civil Grand Jury report commends CARC for its work. It is my personal opinion that CARC is ready, willing, and able to handle more of the juveniles who are presently being taken to the Youth Guidance Center, that the failure to send more juveniles to CARC contributes to the continuing high census at the Youth Guidance Center, and that the source of the problem is the disagreement between the advocates and the Probation Department. Hopefully, legislation introduced by Sup. Matt Gonzalez may resolve the problem.

Kathryn Ringgold  
San Francisco

### Experienced teachers worth it

I am a teacher in Ontario and we have been fighting our government's "push" for charter schools for many years now. It is because of the very reasons/problems Tali Woodward outlined in her article ["Teacher Trouble," 8/15/01]. Education will always suffer with charter schools — when the dollar is the bottom line, the students ultimately lose out. Experienced teachers are worth every penny! I am a far better teacher than when I first started teaching. I have helped new teachers enter the profession, and I see the problems I used to have and how these new teachers initially struggle. There is a reason experienced teachers are paid more. It is a shame that the school let go of one of its most valuable assets — experienced educators.

Vicki Horley  
Ontario, Canada

## TROUBLETOWN

BY LLOYD DANGLE



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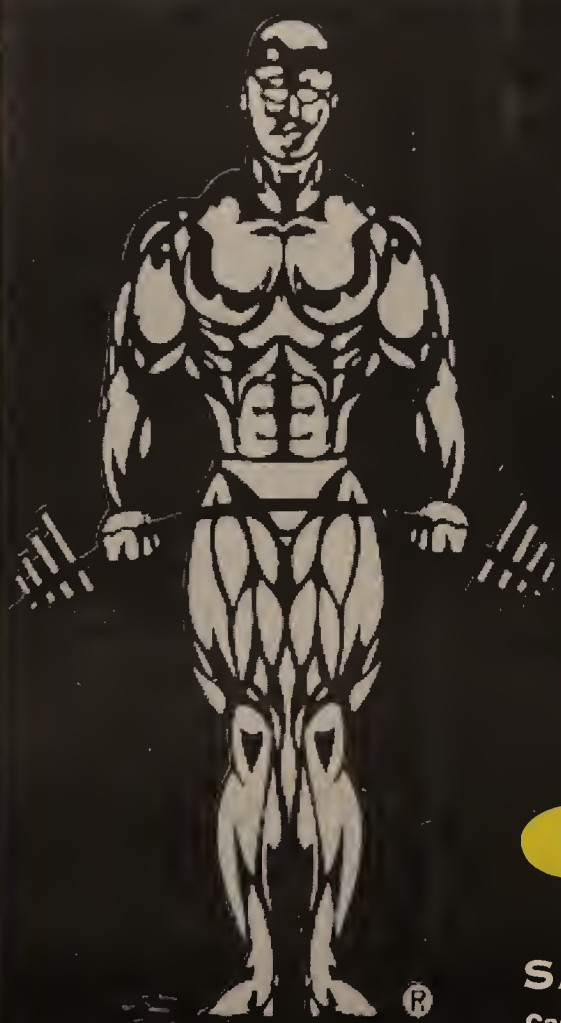
### For the record

The phone number for the Kala Art Institute provided in "Help for Artists" (Careers and Education, 8/15/01) was printed incorrectly. The correct number is (510) 549-2977.

The Bay Guardian welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verification. Send to: Letters, Bay Guardian, 520 Hampshire, S.F., CA 94110, or e-mail to [letters@sfbg.com](mailto:letters@sfbg.com). See more letters at [www.sfbg.com/TalkBack](http://www.sfbg.com/TalkBack).

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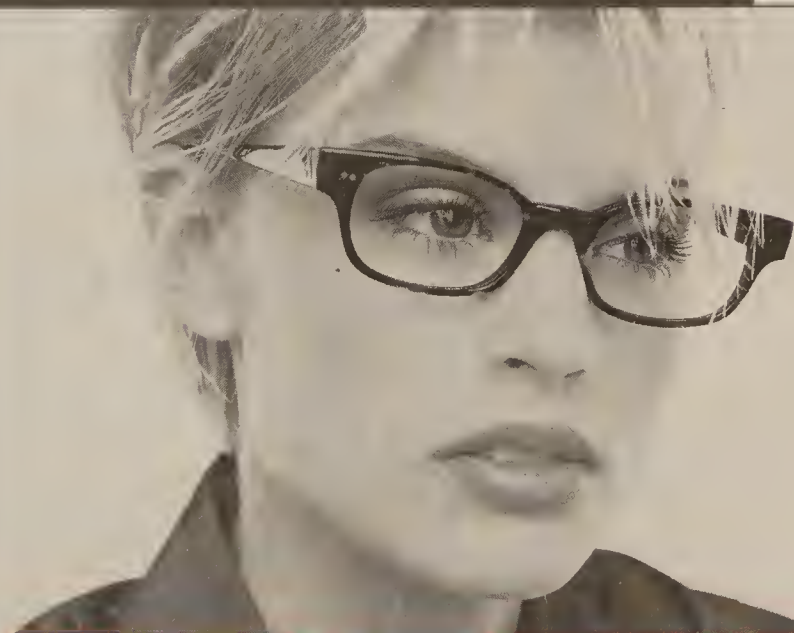
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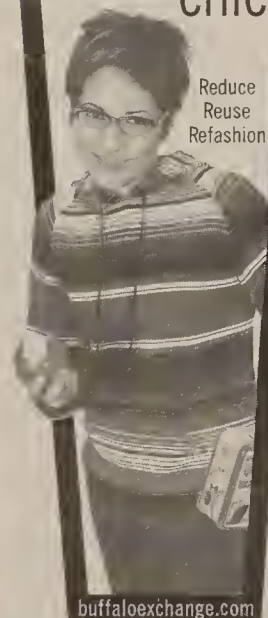
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- Inspect coolant system
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- Road test vehicle

- Replace oil filter & oil
- Replace air filter
- Inspect tires for proper wear & inflation
- Rotate tires
- Replace spark plugs\*
- Set carb idle mixture if applicable
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- Inspect heating & cooling system
- Check & top off fluids

- Inspect & adjust drive belts
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- Lubricate chassis
- Inspect windshield wipers
- Adjust clutch free travel
- Inspect front & rear brakes
- Adjust parking brake
- Replace brake fluid
- Adjust steering gear box
- Inspect axle boots & hoses
- Replace axle fluid
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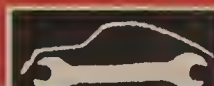
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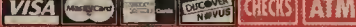
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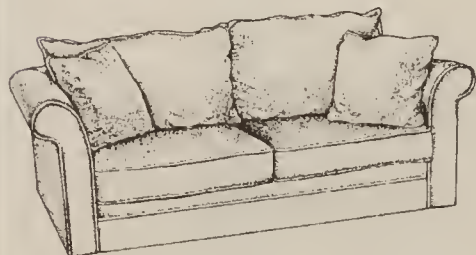
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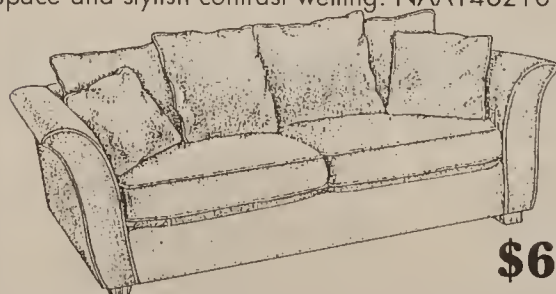
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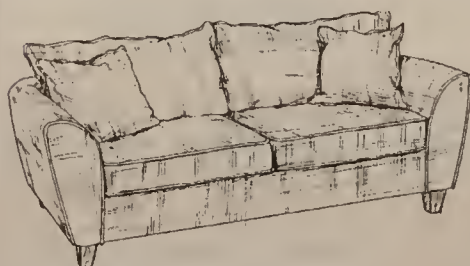
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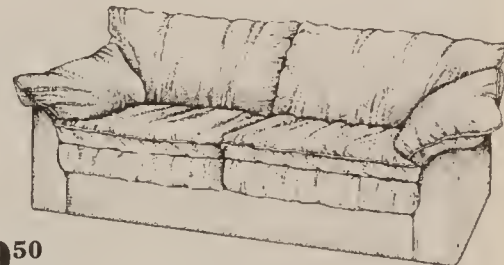
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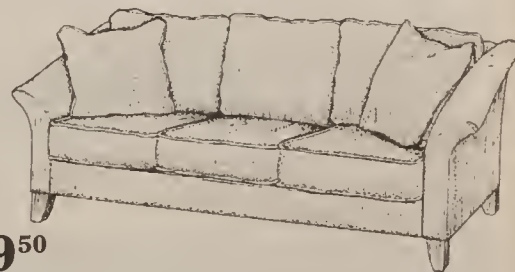
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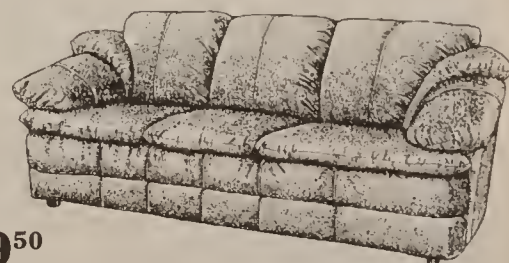
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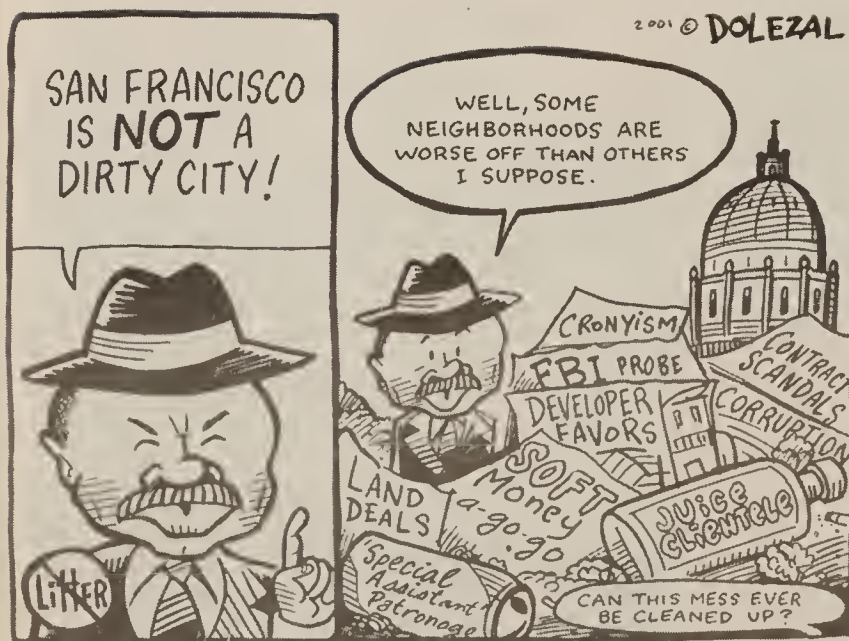
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## opinion

by lisa gray-garcia

# A word from 'the mess'

How do you eradicate a whole community, without using weapons, bombs, or openly declaring war? Perhaps by turning people — real people who live in a part of the city — into nonhumans, collectively described with derogatory terms like “the mess,” something you can get rid of in one fell sweep.

For the past three months the *San Francisco Examiner* has been running a series on its front page titled “The Mess on Market Street.” It refers to the Mid-Market neighborhood of San Francisco. The series is part of a media campaign in support of the upcoming redevelopment “sweep” that the Mid-Market Redevelopment Project Area Committee is planning, modeled after the newest embodiment of economic and racial cleansing in the United States: business improvement districts.

BIDs have been established in several cities over the past 10 years by a collective of corporate and private business interests whose main aim is to clear downtown business districts of panhandlers, sex workers, street artists, street newspaper vendors, and other microbusiness owners. They do this by bypassing local police departments and hiring private security firms to “patrol” these districts.

The Mid-Market section of San Francisco is a three-block stretch on Market and Mission on the edge of the Tenderloin. It's one of the last places in San Francisco that low- and no-income folks can reside, play, and hang out. Several of the staff at *POOR* magazine actually reside, fight, talk too loud, scream out obscenities without proper context, hang out, create art, walk, shop, and so on in our neighborhood. To the Mid-Market boosters we are “the mess.”

So, what is a “mess” anyway? A human being in dirty clothing? Someone panhandling? Several African American young folks standing together talking loudly? Sex shops? A shopping cart with someone's belongings in it? Aren't these just a natural part of an urban experience, including people of all walks of life convening in the open? Who defines “cleanliness” and “dirtiness” as it relates to urban environments?

“Clean up,” “sweep,” “mess,” “dirty” — these are the new euphemisms used to justify eradicating humans who make wealthy white people feel uncomfortable, for clearing the city of people who don't look like a Gap ad or a Macy's window.

Several of the staff at *POOR* attended a meeting last week of the Mid-Market PAC. The staffers were terrified to discover that most of the members of this overcivilized meeting were male, white, and wearing really nice clothing that they didn't purchase at Goodwill. The tone was hushed.

A representative from Nordstrom presented the company's plans for a possible parking lot in a building that the company owns that looks out on Jessie Street. In a honey-butter voice he explained that Nordstrom's executives haven't made any permanent decisions yet and that they were exploring what would be best for the city. One of the things they found out so far was that parking was “best” — the parking lot, after all, would bring more consumers and consumers were what the city needed.

Dee Gray, coeditor of *POOR*, raised her hand and broke the parking love-moment with a question: would the structure include some low-income housing? The Nordstrom man repeated his line carefully, that company officials hadn't decided on anything yet but were interested in what would be best for the community.

Well, as a representative of “the mess,” I can say that a parking lot is not what is best for our community — and that, in fact, one of the things that would be best for our community is for all those sterile, strange, overdressed outsiders to stop having meetings to decide what is best for “our” community — a community filled with life, sound, color, expletives, culture, children, and art, a real urban environment, filled with real people. ❖

*Lisa Gray-Garcia, also known as Tiny, is the previously homeless, currently at-risk, coeditor of POOR magazine and www.poornewsnetwork.org.*

## editorials

# CSFN: Revote on F and I

The Coalition for San Francisco Neighborhoods voted Aug. 21 to oppose Proposition F, the public power charter amendment, and not to take a stand on Proposition I, the municipal utility district measure. That's an embarrassing stance that leaves the venerable neighborhood group effectively standing with Pacific Gas and Electric and against the people of the city.

Joan Girardot, former president of the coalition, led the opposition to Prop. F. Sup. Tom Ammiano's detailed proposal to create a public water and power authority. Her argument: the agency would have the ability to raise water rates sky high, something currently restricted by the 1997 Proposition H. That position at least reflects the legitimate feelings of many west-side homeowners, but it misses the key point of Prop. F. The new agency would be run by a district-elected board; if its members raised rates beyond reason, they would have to answer to angry voters. Besides, let's face it, some water-rate hikes may be needed to

pay for badly overdue infrastructure repairs; Prop. H simply encourages water privatization. Bechtel, for example, would happily finance an overhaul of the Hetch Hetchy system — and the company would end up owning the system in the end.

The lack of a position on the MUD is even more discouraging. The coalition failed to endorse Prop. I by just one vote. There was no discussion at all, and many delegates simply abstained, arguing that their individual neighborhood groups hadn't yet taken a stand on the issue. And turnout at the meeting was low.

San Francisco's neighborhoods have the most to gain from the lower electric rates and better service that public power would offer. Some coalition leaders acknowledge that the group wasn't prepared to fairly consider the two measures this month, and suggest that it meet and vote again. That's the right idea. Leaving the coalition on the side of PG&E would be a disgrace. ❖

# Reject Parkmerced scam

Leona Helmsley — the notorious landlord who once insisted that “only the little people pay taxes” — no longer owns the 3,000-unit Parkmerced apartment complex. But the new owners, Denver, Colo.-based Carmel Properties and J.P. Morgan, are doing Helmsley's reputation proud.

A year ago Carmel tried to force the tenants — many of whom are seniors on a fixed income — to pay some of the costs the company has incurred running a shopping center adjacent to the apartments. When the San Francisco Rent Board wouldn't go along with that outlandish plan, Carmel came back with a new one: the tenants should have to pay the entire cost of increased debt-service payments on a federal government loan the company took out to buy the property from Helmsley.

As Savannah Blackwell reports on page 16,

that strategy also has serious flaws. Among other things, the city's rent law states very clearly that a property owner has only one year to pass on interest costs — and Carmel waited two years. Also, as Neil Eisenberg, attorney for the tenants, and real estate-industry expert Hal Moorehead argued at a Rent Board hearing Aug. 24, Carmel didn't actually incur higher debt-service costs: the company was just juggling its books to squeeze more cash out of the tenants.

There are millions of dollars at stake here, money a lot of the Parkmerced tenants might be unable to pay. But the Rent Board's reputation is also at stake. Moorehead, a vice president at Grubb & Ellis, isn't your typical tenant advocate. If a downtown real estate executive is willing to publicly oppose the scam that Carmel and J.P. Morgan are trying to pull, it ought to be a slam dunk for the Rent Board to reject the deal. ❖

# The tenants' money

The San Francisco Housing Authority not only has trouble managing its money but also has apparently lost sight of its basic mission. As Cassi Feldman reports on page 18, the agency is dragging its feet on implementing what may be the only positive element of welfare reform: a program that allows public housing tenants whose rents went up when they found jobs to get a significant refund.

Under federal law housing authority tenants pay a third of their income in rent. But the United States Department of Housing and Urban development realized back in 1994 that the rule might discourage people from earning more money. So HUD instituted an 18-month grace period — but did little to publicize the program.

Now, at the prodding of tenant advocates, housing agencies all over the country are going back through their records to find out if anyone is owed back rent. In Connecticut some 2,000 tenants have received rebates of about \$1,000 each. In Char-

lottesville, Va., the housing authority has been forced to refund \$58,000.

In San Francisco most tenants have never heard of the program — and the SFHA seems in no rush to do anything about it. The apparent reason: Giving back all that money would be too expensive. It isn't in the budget.

That's insane. The SFHA exists to make life better and easier for its tenants. If there's a legally acceptable way to hand them back some money — which is, after all, the tenants' money to begin with — it ought to be the agency's top priority. And after all of the millions the agency has mispent in the past few years, it has no business worrying that the rent rebates aren't in the budget.

This is more strong evidence that the mayorally appointed commission can't properly run the SFHA. The supervisors should pursue Sup. Matt Gonzalez's proposal to move it under the control of the board. ❖



# news

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Public housing

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## FIRST, THE BAD NEWS ...

**W**hen radio host Amy Goodman opened the New York *Daily News* last Tuesday, she discovered that she had been suspended from the Pacifica Radio Network. After what Goodman alleges was a tumultuous month of physical confrontation, intimidation, and verbal harassment from the management and staff at Pacifica's WBAI-FM in New York, the popular *Democracy Now* host decided to look for a "nonthreatening" environment from which to broadcast her acclaimed news program of leftist politics and culture. She settled into an off-site location in downtown Manhattan to produce, only to have the Pacific management pull the plug on her live show — opting to air old episodes instead. Bay Area residents are fortunate that KPFA-FM continues to carry Goodman's live broadcasts in exile. It's the only network station to do so; the rest of the country only hears reruns. (Charles Russo)

## BLAB

edited by a.c. thompson

**T**he *Titanic*-like trajectory of the economy is on everybody's mind. Six months ago I was pumped about the dot-com flameout. I was sick to death of smug-faced 27-year-old techno Brahmins with weekly paychecks big enough to purchase tropical islands. Maybe I was jealous. Perhaps I was annoyed that the digerati had driven all of my friends into the hinterlands.

But now the crash is hitting everyone. Lawyers are getting laid off. Bike messengers are standing in bread lines. Strippers — an economic bell-weather if ever there was one — say tips are in the toilet. And I'm getting scared.

For a frontline perspective on the collapse, I had planned to interview a grunt at the local unemployment office. Imagine my surprise when Suzanne Schroeder, the P.R. flack for the state Employment Development Department — a.k.a. the unemployment people — told me this would be impossible. For one thing, she informed me, in this modern age the jobless masses make their unemployment claims via telephone; it's no longer necessary to actually set foot in a government office. For another, Schroeder said, the phone operators are absolutely barred from talking to the press.

"C'mon now," I said to the spectacularly unhelpful Schroeder. "I'm not looking to find out people's social security numbers; I just want the view from the trenches."

The answer was still no. So I went guerrilla. I dialed 1-800-300-5616, the number for calling in unemployment claims, figuring that eventually I'd get to talk to someone. Here's how I fared:

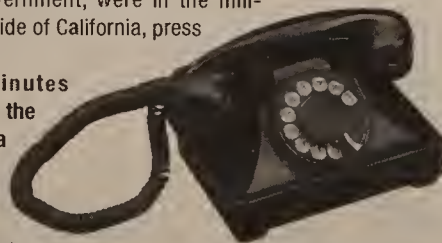
**Recorded male voice:** "Due to the high volume of calls, it may take longer than usual to speak to a representative. If you need to speak to a representative, you may wish to call back later. We have an application form on the Internet at [www.edd.ca.gov](http://www.edd.ca.gov). If during the past 18 months you've worked in the military, worked for the federal government, or worked outside of California, you cannot use this form."

**Following instructions for people who want an unemployment check, I pressed one.**

**Recorded female voice:** "If during the past 24 months you worked for the federal government, were in the military, or worked outside of California, press two ..."

**About three minutes later I finally got to the part where a human would — allegedly — pick up the phone.**

**Recorded male voice:** "Due to the high volume of calls ..." ❖



## HALL MONITOR

**I**t's endorsement season; The San Francisco Democratic Council Central Committee demonstrated that it can no longer be counted on to cast endorsements that are against the public interest. Since a block of progressive reformers took seat in March 2000, the committee has improved its record. But there are still some pockets of resistance and some curious endorsements.

Consider the latest round. At the Aug. 22 meeting the club endorsed all four



Neil Eisenberg

measures promoting public and green power. Notable votes against the municipal utility district included Meagan Levitan, who lost a bid for District Three supervisor; former school board member Juanita Owens, who lost to Matt Gonzalez in the District Five race for supervisor; former deputy city attorney and DCCC president Alex Wong (though he did support Sup. Tom Ammiano's public power amendment); and Dianne Feinstein's representative. Former supervisor Leslie Katz abstained on the MUD vote, as did failed supervisory candidate Tom Hsieh Jr.

Maritime attorney and DCCC member Dennis Herrera won the club's endorsement for city attorney. Herrera, who voted to endorse the MUD, provided the swing vote last year when the progressive board members decided the club should not endorse candidates in the supervisory races. That flexibility helped him win the club's endorsement, according to DCCC secretary Wade Crowfoot. He also has put together an impressive campaign war chest. Of the four candidates, he has collected the most, nearly \$80,000. (Neil Eisenberg is close with \$71,450, Jim Lazarus is next with about \$39,000, and Steve Williams has collected about \$31,500.)

As for MUD candidates, the DCCC's list of endorsements differs from the list of those favored by labor and the Coalition to Lower Utility Bills, which sponsored the MUD initiative. Partially that's because the club, by law, can only endorse Democrats, and many of the favorite candidates, such as Robin David in Ward Four, are either independent or registered with the Green Party. The club also requires that candidates return questionnaires on various issues in time for the vote. For Ward One the club endorsed DCCC member Dan Kalb; Ward Two, small-business owner Luigi Barassi (Crowfoot said former supervisor Angela Alioto's son, Joe Alioto Veronese, did not return his questionnaire by the deadline; Veronese told us that he'd never received a questionnaire); Ward Three, Phil Ting (over public power favorite Joe Ventresca); Ward Four, Crystal Chamness, an engineer with the city's Public Utilities Commission; Ward Five, labor favorite Bob Boileau.

CLUB endorsed (in order of wards) Rose Tsai, Veronese, Ventresca, Medea Benjamin, and Boileau.

Labor endorsed (in order of wards) Ron Dicks, no endorsement, Pansy Waller, David, and Boileau.

Meanwhile, the Harvey Milk Lesbian/Gay/Bisexual/Transgender Democratic Club delivered an expected endorsement of all four public and green power measures at its Aug. 21 meeting. As for the MUD wards, only Local 21 official Dicks garnered enough votes to win an endorsement. The other wards will be decided at a meeting in September.

Harry Britt, by the way, overwhelmingly won the Milk Club's endorsement for state assembly over Sup. Mark Leno — despite a last-minute attack against Britt by former mayor Art Agnos. (Savannah Blackwell)

**Golden Gate Park road closure:** At the Aug. 27 board meeting Gonzalez stuck it to the M.H. de Young Memorial Museum and the California Academy of Sciences by calling for the portion of JFK Drive between Kezar Drive and Eighth Avenue to be closed on Saturday. Bicycle and park supporters have long wanted the city to close part of that road on that day. The museums have fought the previous proposals.

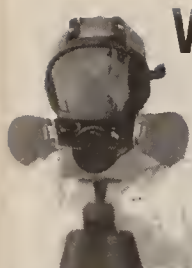
The Gonzalez measure is somewhat different from plans that have been on the ballot. It's more limited in scope: past proposals called for the road to be shut down as far as 19th Avenue. Still, the museum is bound to fight this. (Blackwell and Tali Woodward)



Matt Gonzalez

Edited by Tim Redmond





## We can't make this stuff up

*Navy teaches Hunters Point kids to clean up toxic waste*

By A.C. Thompson

The U.S. Navy isn't exactly known for its public relations savvy. This is the military operation, after all, that managed to turn a VIP submarine cruise into an international scandal.

But it tries hard — even fighting to win the hearts and minds of schoolchildren. In late May, for example, the navy bussed 350 grade-schoolers to the contaminated Hunters Point Shipyard and taught them the ABCs of toxic waste cleanup. They even let the kids, all of whom were from Hunters Point, don white haz-mat suits and goggles for the lesson.

The heartwarming little tale is relayed in a slick, eight-page navy brochure that was sent to the *Bay Guardian* last week. The fifth graders "got to try on protective clothing and dig for pretend contamination in specially constructed sandboxes," the mailer explains.

So. The navy trashes the environment, lies about the nuclear research it did in Hunters Point, drags its feet for years when it comes to cleaning up the mess, but, as an alleged public service, is happy to teach children how to run a Superfund site. Charming.

"We thought it was a ridiculous P.R. stunt," said Saul Bloom of Arc Ecology, a non-profit green group.

On the other hand, at least the Navy is letting kids know about the biological dangers of the stuff — PCBs, pesticides, industrial solvents — lying around the ex-base.

Uh, maybe not. "We didn't go into that level of detail," said Richard Mach, the navy's environmental coordinator for Hunters Point. "We didn't have time." ❖

E-mail A.C. Thompson at [ac\\_thompson@sfbg.com](mailto:ac_thompson@sfbg.com).

## Aftershock

*The SFPD is making it hard for youth activists who recently protested the department to hold a dance*

By Tali Woodward

The teen activist group Youth Making a Change has organized at least a dozen well-attended, peaceful social events for Bay Area kids during the past 10 years. But the San Francisco Police Department has forced the group to move a dance scheduled for Aug. 31, and YMAC members think they know why.

It was recent political activities of group members that prompted the challenge, members of YMAC say.

About 10 group members attended a San Francisco rally Aug. 8 to protest police brutality — specifically the June 13 death of Idriss Stelley at the Sony Metreon, where he was shot 26 times by S.F. cops. At the rally they handed out flyers for the Aug. 31 dance, the After Shock.

"A couple of flyers must have been left behind," said Andrew Ele, who has worked with YMAC for three years. "The officers saw it, and the next morning they called [the YMAC office] and asked if we had permits for the dance."

Officer Rose Meyer, the permit officer at the city's Southern Police Station, told the *Bay Guardian* she contacted YMAC after her captain gave her a copy of the flyer. Meyer said the intervention had nothing to do with YMAC's political activities and involved the location of the planned dance. She said the department found out that the Ark of Refuge, a

church-owned building on Howard Street that regularly holds youth dances, did not hold the proper permit sometime in late July. According to Lt. Bruce Lorin, who supervises permitting for the entire city, it takes about five weeks to get a dancehall permit.

Sup. Chris Daly's measure to make dancehall permits unnecessary for facilities that already have a place-of-entertainment permit passed Aug. 27. Daly said that the department has been "putting its foot down" in his district ever since he introduced the legislation. He has asked the SFPD about the YMAC matter but told us he has yet to get a response.

YMAC has arranged to move the dance to the Excelsior's YMCA, which holds the necessary permit. Now they have to hit the streets again to spread the word about the location change. "We've never had to deal with this before," Ele said. "It's all because we're saying it's not good that this guy got shot — and [the SFPD has] a grudge against us." ❖

'The After Shock' takes place Fri/31, 7 p.m.-midnight (doors close at 11 p.m.), YMCA, 4080 Mission, S.F. (415) 239-0161, ext. 20.

E-mail Tali Woodward at [tali@sfbg.com](mailto:tali@sfbg.com).

## Thousands rally for MUD



**MUD by the bay:** More than 2,500 people enjoyed a seven-hour free concert at Crissy Field Sunday to raise money and political consciousness for public power. Ramblin' Jack Elliott, the Holmes Brothers, and Peaches highlighted an eclectic musical lineup that attracted a diverse crowd. Local DJ collectives Sunset and Psychofunkodiscodelic performed on a sound system nearby.

In between musical acts the crowd heard speeches by Sup. Tom Ammiano, rock legend Jello Biafra, city attorney candidate Neil Eisenberg, *Bay Guardian* editor and publisher Bruce B. Bruggmann, and others. "This is a historic moment," Bruggmann told the crowd. "The eyes of the world are on San Francisco."

MUD campaign manager Ross Mirkarimi said after the concert that it was "a great event. A lot of people who came to see the music and didn't know what the MUD was left as political converts. A lot of people who came understanding the issues left energized."

Organized by Ian Brennan, the event was the first concert held on the new Crissy Field. (Tim Redmond)

## Outmastered!

*San Francisco subtenants have new power under rent board rule*

By Cassi Feldman

It's a familiar piece of tenant folklore: Jack, Anna, and Tom move into an apartment that costs \$2,000. They divide the rent in thirds. Eventually Jack and Anna move out, and Tom sublets their rooms, which makes him a "master tenant" with more rights and responsibilities. One of those rights is the ability to determine everyone's share of the rent, so Tom charges each of his subtenants \$1,000 and lives rent-free for the next decade.

How common is that scenario? It's hard to judge: before now, subtenants had no recourse if they were paying more than their master tenant. But that all changed Aug. 14. Under a new law passed by the San Francisco Rent Board, subtenants can

now petition the board for a better deal.

That's good and bad, tenant activists say. "On principle we definitely support the idea," said Tommi Avicelli Mecca of the Housing Rights Committee. "We deal with lots of conflicts between masters and subs. But this causes more conflict between them."

Which is probably why it was the landlord commissioners, Merrie Lightner and Bart Murphy, who pushed the new regulation. While renters implored the board not to enact the rule, landlords spoke in favor of it as a way to stop "unscrupulous" master tenants from "gouging" their subs. "This will close a loophole and stop those individuals who are able to profiteer off other individuals," said Janan New, executive director of the San Francisco Apartment Association, which advocates for property owners.

Her comment struck Ted Gullicksen of the San Francisco Tenants Union as ironic, since landlords are generally the ones profiteering. "How about a law that landlords can't charge more than what their mortgage and expenses are?" he asked. ❖

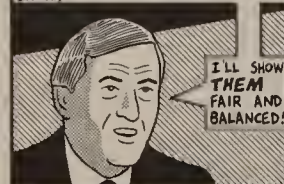
E-mail Cassi Feldman at [cassi@sfbg.com](mailto:cassi@sfbg.com).

## THIS MODERN WORLD

by TOM TOMORROW

CNN'S NEW CHIEF HAS BEEN WOOLING REPUBLICAN LEADERS--AND HAS REPORTEDLY OFFERED RUSH LIMBAUGH A SHOW--IN AN APPARENT RESPONSE TO THE INCREASING POPULARITY OF FOX NEWS...

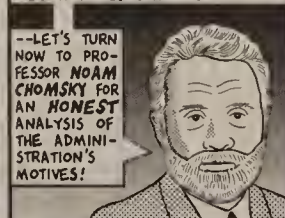
TELL LIMBAUGH HE CAN ANCHOR THE EVENING NEWS IF HE WANTS! AND SEE IF GORDON LIDDY WANTS TO TAKE OVER THE LARRY KING SHOW!



I'LL SHOW THEM FAIR AND BALANCED!

IT'S QUITE A SEA CHANGE FOR CNN, WHICH HAS, OF COURSE, TILTED TO THE FAR LEFT SINCE ITS INCEPTION...AFTER ALL, EVERYONE REMEMBERS THE NETWORK'S OUTSPOKEN OPPOSITION TO THE GULF WAR...

RATHER THAN WASTE YOUR TIME WITH THE PRESIDENT'S LATEST LIES AND OBFUSCATIONS--



--LET'S TURN NOW TO PROFESSOR NOAM CHOMSKY FOR AN HONEST ANALYSIS OF THE ADMINISTRATION'S MOTIVES!

...THE FUTILE EFFORTS TO PROTECT FELLOW TRAVELER BILL CLINTON FROM THE LEWINSKY SCANDAL...

WE AT CNN REFUSE TO TRAFFIC IN SPECULATION AND INNUENDO! IF THE PRESIDENT SAYS HE DID NOT HAVE SEX WITH THAT WOMAN--IT'S GOOD ENOUGH FOR US!

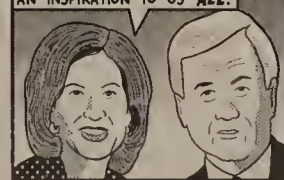
MOVING ON TO THE LATEST CAMPAIGN FINANCE REFORM PROPOSAL--



...THE FAWNING COVERAGE OF THEIR COMRADES IN THE ANTI-GLOBALIZATION MOVEMENT...

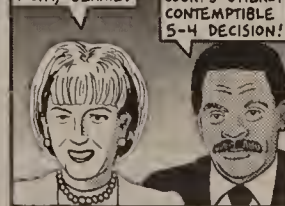
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### 'Clean Up and Pay Up'

**Wednesday, Aug. 29**, activists from Richmond, Calif., and Esmeraldas, Ecuador, globalize protests against oil refineries and environmental racism, with a "Clean Up and Pay Up" rally targeting Chevron-Texaco and Petroecuador. *March noon, Ecuadorian Consulate, 455 Market, S.F.; rally 12:30 p.m., Chevron corporate offices, 575 Market, S.F. (510) 232-3427.*

### The history of tree sitting

**Wednesday, Aug. 29**, Earthfilms presents a sneak preview of *Tree-Sit: The Art of Resistance*, a feature-length documentary on Humboldt County activists' use of civil disobedience to protect the environment. The screening is followed by a Q&A with filmmaker James Ficklin and a free dance featuring DJs spinning electronica, world beat, Afro-dub, and Brazilian 2-step. *Film 7:30 p.m., dance 10 p.m., Justice League, 628 Divisadero, S.F. Film \$7, dance free. (415) 820-1635.*

### Protest Ringling Bros.

**Wednesday, Aug. 29–Monday, Sept. 3**, join Citizens for Cruelty-Free Circuses in protesting Ringling Bros.' appalling record of animal abuse. *Wed.–Fri., 6 p.m.; Sat., 1:30 and 6 p.m.; Sun., 3:30 p.m.; Mon., noon, Cow Palace, 2600 Geneva, Daly City. (650) 369-5533.*

### SoMa development

**Thursday, Aug. 30**, the South of Market Anti-Displacement Coalition and members of the Sixth Street community meet to discuss Continental Development's proposed 40-story hotel-condominium project at Fifth Street and Howard. *1 p.m., South of Market Recreation Center, 270 Sixth St., S.F. (415) 551-7783.*

### 'Drug War on Trial'

**Wednesday, Sept. 5**, Orange County Superior Court judge James P. Gray and San Francisco U.S. District Court judge Vaughn Walker outline new approaches to the drug problem at "The Drug War on Trial: Two Judges Speak Out," an event sponsored by the Independent Policy Forum and Lindesmith Center — Drug Policy Foundation. Call to RSVP. *Reception 6:30 p.m., program 7–8:30 p.m., Independent Institute, 100 Swan Way, Oakl. \$12, \$30 for admission and a copy of Gray's book Why Our Drug Laws Have Failed and What We Can Do about It. (510) 632-1366.*

### Mentoring our youth

**Wednesday, Sept. 5**, the Community Bridges Beacon Center at Everett Middle School holds a training workshop for new academic mentors for its After School Learning Academy. Volunteers must commit to tutoring at least once a week (Mon.–Thurs., 4–6 p.m.). Call to RSVP. *5:30–7:30 p.m., Community Bridges Beacon Center, Everett Middle School, 450 Church, S.F. Free. (415) 626-5222, ext. 33.*

### Rail construction on Third Street

**Wednesday, Sept. 5**, Muni Construction's Third Street Light Rail Project invites neighbors in the Central Waterfront and Bayview–Hunters Point area to an outreach meeting on its projected schedule, impacts on traffic and utilities, and local

job opportunities associated with construction from 3rd and 22nd Streets to 3rd and Donner. Call for information on upcoming meetings in Visitacion Valley and Bayview–Hunters Point to discuss construction from 3rd and Donner to Bayshore and Hester. *6:30 p.m., South-*

*east Community Center community room, 1800 Oakdale, S.F. (415) 703-6655. ❖*

*Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact tele-*

*phone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at [sfbg.com/action/](http://sfbg.com/action/).*

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Rick Armstrong, Headwall Ice Princess, Antarctic Peninsula. ©2001 Kristoffer Erickson



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D R E A M S

news tenants' rights

## Parkmerced scam

Tenants gain unusual ally in battle against giant landlord. By Savannah Blackwell

The Aug. 24 San Francisco Rent Board hearing was a first for Hal Moorehead: the senior vice president of real estate firm Grubb & Ellis had represented property owners in countless commercial and residential transactions, but he had never testified on behalf of a tenants' group before.

Moorehead had decided that the latest move by the new owners of the city's largest apartment complex — Parkmerced — to raise rents on nearly 3,000 tenants was so nefarious that he was compelled to blow the whistle.

"What they're doing here is unjust," Moorehead later told the *Bay Guardian*. "I don't want to see a misapplication of the law, because that creates a bad perception of landlords and property owners."

Moorehead was called in by attorney Neil Eisenberg, a longtime real estate lawyer who has worked with Moorehead "on the other side," as Moorehead put it, and is running for city attorney.

Denver, Colo.-based Carmel Development and Management LLC, which owns the complex along with its financial partner J.P. Morgan, wants to raise rents by nearly 10 percent.

Many of the tenants are seniors living on a fixed income and would have serious trouble paying the increase — a fact that influenced Eisenberg to take the case pro bono, he said.

Eisenberg told the *Bay Guardian* he reviewed the files and concluded that Carmel was attempting to do something illegal: charge the residential tenants for the full cost of the increase in the debt service associated with the company's \$330 million purchase of the complex from Leona Helm-sley in July 1999, "two years after the fact." The city's rent control law says a new owner has only one year after purchasing a piece of property to pass on the cost of interest on loans used in the transaction.

In its first petition to increase rents, filed in April 2000, the company attempted to stick the tenants with only a percentage of the cost of the interest on its loan, as well as costs associated with a retail area in the complex, Eisenberg said. When the tenants pointed out that they were not legally responsible for the cost of running the strip mall, the company in January 2001 came up with the idea of forcing them to pay the full cost of the interest on its debt, according to Carolyn Cahn, president of the tenants group. That translated into a bigger increase in rent than was laid out in the company's first petition.

But Eisenberg and Moorehead figured out that the cost of Carmel's original federal loan had not increased since the company bought the complex in 1999. Instead, Moorehead testified, the company was jug-

gling the books and trying to make it appear as if its costs had risen. Moorehead told administrative law judge Lela Harris that the changes in the numbers amounted to a "reallocation" of the debt to the tenants — not a new increase in the debt service.

Carmel spokesperson Bert Polacci told us that he thinks Moorehead and Eisenberg were wrong. "We have followed all the rules and regulations of the current rent law to the letter."

The judge has called for more hearings, and a decision is expected this fall.

• • •

Eisenberg said he took on the Parkmerced tenants' case without pay because the landlord's behavior infuriated him. His action also serves to deflect criticism that the attorney has a pro-developer past — which has hurt him in some endorsement decisions.

Jerry Threet, president of the Harvey Milk Lesbian/Gay/Bisexual/Transgendered Democratic Club, identified that concern and objections to Eisenberg's pro bono representation of Richard Cairns, a police sergeant many in the gay community hold responsible for a sweep of the Castro in 1989 as reasons why the progressive and independent-minded club decided not to endorse him.

Instead the club voted Aug. 21 to endorse land-use lawyer Steve Williams, despite objections raised by some members of the gay community over Williams's role as a lawyer for neighbors who objected to some aspects of a plan for a gay youth shelter in Eureka Valley.

"The majority of the club has accepted his position that [his involvement] was not about opposing the shelter but about making it happen in a way everyone could agree to," Threet said.

Threet did point out that Williams didn't win outright on the first round of vote counting. It wasn't until the third round (the club uses the instant-runoff system) that Williams took 60 percent, the amount required to win the endorsement.

Indeed, the most recent announcements of endorsements do not show progressives galvanizing around any one candidate. The Service Employees' Joint Council — Local 790 and Local 250 — endorsed both Eisenberg and Williams.

As for the Board of Supervisors, Aaron Peskin and Jake McGoldrick are solidly in Williams's camp. But other key leaders of the board's left flank — Tom Ammiano, Chris Daly, and Matt Gonzalez — still haven't endorsed anyone.

"We're here in political limbo for a while," Ammiano said. ❖

E-mail Savannah Blackwell at [savannah\\_blackwell@sfbg.com](mailto:savannah_blackwell@sfbg.com).



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# Payback time

Public housing tenants may be owed refunds. By Cassi Feldman

Everybody knows the San Francisco Housing Authority has trouble managing its money — a federal audit recently accused the agency of squandering millions over the past few years. But it's not just government funds that have mysteriously evaporated, former employees allege. SFHA may have also overcharged public housing tenants thousands of dollars in rent.

Our story starts in 1994. To ease the transition from welfare to work, the U.S. Department of Housing and Urban Development issued a policy giving newly trained and employed public housing residents an 18-month grace period before raising their rent. Normally subsidized tenants must pay one-third of their income in rent.

Unfortunately, the agency was slow to get the word out. When legal advocates first got wind of "income disregard" in 1997, they found that most housing authorities — and even some HUD officials — had never heard of it. They urged housing authorities to start checking through files and paying back residents who had been overcharged since 1994. As a result, some 2,000 Connecticut public housing tenants were given rent rebates averaging approximately \$1,000 each. In Charlottesville, Va., residents were refunded a total of \$58,000. Last year an Ohio civil rights firm filed suit on behalf of tenants owed money by the Columbus Metropolitan Housing Authority. Similar lawsuits have been filed in Philadelphia and Cincinnati.

But not in San Francisco. Although Bay Area Legal Aid is well aware of the problem, local public housing tenants aren't. "Income disregard? I've never heard of that," one longtime resident of Valencia Gardens told the *Bay Guardian*. As the *San Francisco Bay View* reported last week, SFHA didn't fully implement the regulation until 1999, after a second, broader law took effect.

Even then, it may not have been done properly. Matthew Thomas, who ran SFHA's Employment and Economic Development department from 1997 to 2000, said that when he held job fairs at public housing sites, residents told him they were reluctant to start working because they feared rent increases. Thomas knew about income disregard — and that SFHA wasn't publicizing it.

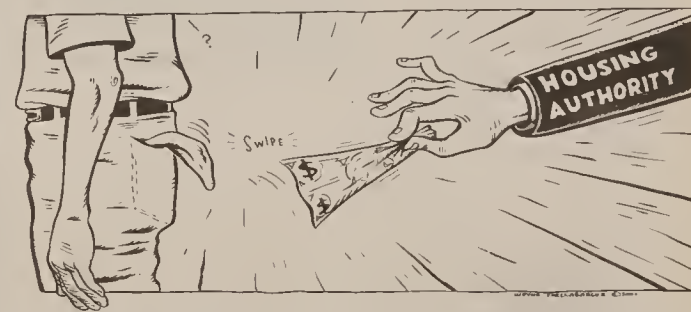
According to Thomas, he complained to his supervisor, Duane Walker, who told him the program was too expensive for SFHA to enact. When asked by the *Bay Guardian*, Walker would not confirm or deny this comment. But it's true: it would be expensive. Although HUD initially offered to compensate housing authorities that straightened out their books, it re-

tracted the offer when it realized how widespread the problem was. Now money for the rebates must come straight out of SFHA's operating budget. That's a problem for an agency already trying to account for more than \$18 million in excessive costs detailed in a March 30, 2001, HUD audit, and an executive director, Ronnie Davis, who was suspended in March on charges of stealing public funds from his last job.

In the face of such criticism, the agency is understandably defensive. When Thomas started making noise about income disregard, his department was suddenly dis-

vouchers has been just as slow to gear up. Under the Family Self-Sufficiency Program, established in 1990, employed tenants who receive salary increases and thus pay more in rent can have that extra rent put aside for them in individual escrow accounts. After completing the program, tenants can collect the money and use it for approved personal expenses such as putting a down payment on a house or buying a car.

But do residents moving into higher paying jobs know they have this option? "This year I went through the orientation for Section 8," Bianca Henry of the Coali-



banded (he has since filed suit against the agency). Thomas isn't the only former SFHA employee who fought for the policy. Pamela Mathews worked for SFHA for 20 years, most recently as the customer service director for five Bayview developments. She says that she heard something about the rule, but her office did not routinely check to see if a tenant was newly employed. "It was implemented late, and I don't think it's implemented now," she said. "If you didn't know about it as a resident, you wouldn't have gotten it." Mathews told us that she instructed her staff to start investigating who was owed back rent but that eventually "we were told to stop doing it ... because they weren't approving it in the finance department."

In response to *Bay Guardian* questions, SFHA spokesperson Michael Roetzer initially said that SFHA implemented income disregard in 1999. But when asked specifically about the earlier 1994 version, he changed his mind. In fact, he said, SFHA has had the policy since 1991 but is now using 1994 as the base year when considering how much to repay tenants. Confused? We are. Roetzer added that SFHA started auditing employed tenants' files in November 1999 and has given approximately 300 tenants rent credits for \$3,000 to \$4,000 each. We asked to speak to a resident who received a rent credit, but as of press time Roetzer was able to produce only two tenants, and neither were available for comment.

Meanwhile, a similar SFHA program that serves tenants with Section 8 rent

on Homelessness said. "And they didn't even mention the Self-Sufficiency Program." Of all the Section 8 families she has worked with over the past year, she said, very few had heard of the program.

This is a problem that extends beyond San Francisco. An April 2001 study by Barbara Sard of the Center on Budget and Policy Priorities revealed that families who participated in the program between fall 1999 and November 2000 received escrow funds averaging nearly \$5,000 per family — but fewer than 5 percent of public housing and Section 8 families took part in the program. Sard told us those statistics reflect the lack of information being conveyed by housing authorities to their residents. Here in San Francisco, only 139 out of more than 5,000 Section 8 families have escrow accounts; only 41 have successfully completed the program.

Dorothy Peterson, a Section 8 tenant, isn't surprised. "There's just so much a poverty pimp is going to do," she said. "If the poverty pimp gets you out of poverty, then they're going to be out of a job. They're definitely not going to do that." ❖

**PS.** On Aug. 27, Sup. Chris Daly called for a hearing on income disregard to be held in late September. If you think you may have been overcharged, please contact Bay Area Legal Aid at (415) 982-300. To sign up for the Family Self-Sufficiency Program, call (415) 345-0124.

Research assistance was provided by Challa Tabeson.

E-mail Cassi Feldman at [cassi@sfbg.com](mailto:cassi@sfbg.com).

GUARDIAN ILLUSTRATION BY WAYNE SHELLABARGER

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# Culture

## hometown rebels

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Travel

Looking for something out of the ordinary to do this Labor Day weekend? Visit Burning Man! It's the underground event of the year! Just ask Melanie Warner of *Fortune* magazine, who calls the event "a non-stop carnival" and the "cyber-generation's answer to Woodstock." Or ask the pink spandex-clad woman on the cover of August's *National Geographic*, who is, as the caption reads, "Celebrating art and anarchy ... in the Black Rock Desert." Find out how *Business Week*'s Vicky Rubin, while living it up at this "week-long bacchanal," realized that Chairman Mao was wrong when he said, "Revolution is not an invitation to a party." Don't miss *Men's Health*'s Burning Man fashion tips: "To stay warm on those cold desert nights, we're wearing our new 'Workrite jacket' (\$180) made of flame-resistant fleece — because one Burning Man is enough!" You can also find articles on the annual "underground" festival of debauchery in *Playboy* and *Hustler*. And if that doesn't convince you to go, look for a blurb on Burning Man in *Entertainment Weekly*'s 2001 Calendar, sandwiched in between the opening of Jennifer Lopez's new movie and the Miss Teen USA pageant. You've got to go! It's the thing to do!

But if you don't have an extra \$250 lying around for a ticket, or you don't have an R.V. with unlimited gas, or you can't get 10 days off of work, or you have kids who are too young to go, or you don't have a spare tesla coil to spark up or a spare wooden sculpture you want to burn, or you don't want to go camping with 25,000 people (who are mostly from the Bay Area anyway) and take large amounts of dehydrating drugs in the arid desert, you might have to find something to do right here.

### In search of aliens

After I finished reading "Good Day at Black Rock," an article on Burning Man featured on the cover of my AAA travel magazine, *Via*, I started looking through the events listings to see what else there might be to do. After dismissing a couple of possibilities, I pondered spending Labor Day attending the Ducal Prize, a joint event of the Kingdom Historical Trust and the Society for Creative Anachronism ([www.sca.org](http://www.sca.org)). For \$5 I'd be granted entrance to the three-day festival, five raffle tickets, and entrée into most of the competitions, which include the curdled-milk cooking contest, the

limbo in armor, the two-man-tied-together race, and the drag races, where girls dress as boys and vice versa.

A week later, however, my friend Samantha and I had found the perfect anodyne for Burning Man. We packed up the car for an overnight trip to Bridgeville's "Bridgefest," an annual small-town festival in Humboldt County that features UFO races off — what else? — the old town bridge.

During the long drive to Humboldt we gave

correct," he wrote in his annual post-Burning Man e-mail. After days of failed attempts, he finally launched one of the hens some 150 feet into the air.

"It was still in the packaging, but as it shot from the tube, it shed its corporate-logo-emblazoned plastic skin and flew," he wrote.

It is a rule that nothing (besides entrance tickets) can be bought or sold at Burning Man. This is part of the message: we must circumsise our consumer

**Fuck Burning Man**  
Bring that flying saucer back home.  
By Carrie Hall

up trying to find a good radio station and listened to the droning sermons of a Christian broadcast.

"When I begin to falter," a deep voice on the radio cried, "and when I begin to be double-minded, my voice ceases, my ears begin to close up. And so Paul declared according to Hebrews that we are to circumsise our ears and to *circumsise our hearts*." Samantha and I looked at each other, aghast.

"We are to pull away the fleshly skin that has sealed the voice of God," the plaintive voice of the pastor sobbed as we drove.

Two years ago my friend Jason Jensen went to Burning Man with two Cornish game hens and a cannon designed to make them fly. "They have wings, they can't fly, it's a fucking travesty, a mistake of nature I intended to

culture. Let's all shed our Nike shirts and our Tommy Hilfiger boxer shorts and fly free.

### Home free

A shallow stream of water ran under the mossy bridge and over the huge boulders in the riverbed. As we approached Bridgeville's bridge, we could see people running around and laughing. A passing woman asked, "Would you like some raisins?" and handed us little red boxes. We got a lot of gifts at Bridgefest, even though there were no rules insisting that nothing be sold. At a public health booth prizes were given away for correctly answering health-related questions. I won a yo-yo, Samantha a rubber duckie. They were also giving away condoms — not the cheap kind you usually find at booths but the good ones, like

Durex Ultra Sensitive, and Astroglide lube (in keeping with the intergalactic theme, I guess). Proceeds from the items that were for sale benefited the community center, where there are family-planning services, senior lunches, and a weekly health clinic.

On the Burning Man Web site an article states, "Imagine the man, greeting you, neon and benevolence, watching over the community. You're here to build a community that needs you and relies on you." Over and over again, articles about Burning Man claim Black Rock City as the writer's "community," a "home." In fact, the writers seem almost proud of themselves for being able to survive a week in the desert.

That's great. I'm glad the writers feel like a part of something.

But when was the last time you read an article about so many people putting all of their creative energy into San Francisco or

Oakland? Maybe we should do something for the place in which we live the other 51 weeks of the year. Maybe we should, as the old blues singers say, "Make this goddamned house a home."

My friend Jake, a longtime attendee of Burning Man who served in the Burning Man Department of Public Works, will not be attending the festival this year. He's got lines tattooed on his face and the Powerpuff Girls tattooed on his stomach (a present to his daughter). He helped to build the tallest bicycle and the longest bicycle in the Guinness Book of World Records. He describes Burning Man as "a giant leech sucking all the creative energy out of every town in this country." He continues, "I was inspired by Burning Man to do my own thing here [in the Bay Area] and make my own life more interesting. You know, a lot of people, when their house is all messed up, they just go to someone else's house. I go home and clean my own place up."

On the bridge I had the honor of meeting the King and Queen of "Pooperania," who are known on earth as Larry and Eileen Crain. They are both white-haired, probably in their early 70s. Eileen had two copper coils protruding from her cap; Larry had a television antenna sticking out of his shirt collar.

"How often do you visit earth?" I asked.

Larry whispered sadly, "As little as possible."

"Mine is computerized!" a starry-



eyed redhead shouted at us from across the bridge.

"Which one is yours?" Samantha asked.

"Nemrod," the woman answered proudly. "The one with all the little doodads."

I knew which rig she was talking about right away. It was a thin metal pizza tray with a bunch of buttons and felt flowers and shells glued on it.

"What planet are you from?" I asked.

"Oh, oh —" she said, bewildered, then blurted, "I-I'm from a star." She grinned hugely, nodding. "I see those things. I see them a lot around here. Truthfully, I have seen UFOs."

Larry raised an eyebrow.

"If they're nuclear, they have to cool off once in a while. They're going to have to land near a body of water." She pointed to the almost dry riverbed.

"Is that why we have so little water?" Larry asked.

"No," the captain of Nemrod stated definitively. "They haven't been around for a few years."

"Where do you think they've been?" I questioned.

"It's another dimension," she confided, throwing her hand far out in front of her, then staring at it wistfully. "They offer us all kinds of advice, but we never take it"

A boy ran up and down the bridge holding long peacock feathers and screaming, "Antennas for sale! Antennas for sale!" His mother smiled, saying, "He's what they call a Humboldt hybrid." She shook her head. "Half hippie, half logger." She and her husband were working a booth of chain-saw sculptures. Samantha and I were dumbfounded by a series of sculptures behind them: widely smiling, potbellied wooden aliens waved happily. Carved into wooden signs behind them were the words "howdy" and "ya found us!"

The husband handed us a card with the words "Art by Joe" and a picture of a chain saw above a phone number. When we started talking about how beautiful it was in Bridgeville, Joe, who lived farther out in the hills, said, "Well, I like my valley better than this over here ... More meadows and a better view. Plus, we can sit on the front porch of the store and smoke pot, and nobody bitches."

"Do you think they would here?" I wondered.

"Probably. Well, Bridgeville, see, is on a major highway. We're off the road. You want a cop, it's an hour and a half."

"If they ever come at all," Samantha offered.

"All you have to do is, you say, 'And I hope you get here before I shoot his ass!', and then they'll come out. Take 'em a while, though."

### Breaking the law

The Burning Man Web site lists a number of common infractions of the law in Black Rock City and warns that law enforcement officials will be on hand with their eyes peeled. These infractions include the unauthorized discharge of

fireworks, which is a violation of federal, state, and county laws resulting in fines of up to \$650; the possession of illegal drugs; the possession of drug paraphernalia (at least \$330 for bail); and violation of the five-mph speed limit on the playa (\$250 maximum fine). What is there to do with the perpetrators of all these crimes when the nearest judge and jail are hundreds of miles away? An inside source tells us that the bigwigs at Black Rock, along

with law enforcement officials from the Bureau of Land Management and surrounding counties, have come up with a couple of possible ideas.

One is the construction of an on-site cage, which would house the violators until there were enough people to drive the three hours to the nearest jail. The problem with that plan, aside from its obviously barbaric nature, is that the cage would become like detention hall. If you put all the bad kids in one room,

they're not going to behave. If these hypothetical Burning Man criminals were worth their salt, they'd fight and fuck until the jailer set them free.

The kinder, gentler option put forth by the muckety-mucks, our source tells us, is to employ an on-site judge to issue tickets right away. The problem with this plan is that an on-site judge would mean on-site search warrants, which would mean that any tent or van emitting a strange smell or sound could

hypothetically be searched with "probable cause." It may be that neither of those two options comes to pass, but the fact that they were even discussed tells us that law enforcement officers have their eyes on the 25,000 participants of Burning Man, and the festival is hardly the free-for-all it claims to be. But if you were to, say, go to some of the top-secret raves in the Bay Area,

*Continued on page 22*

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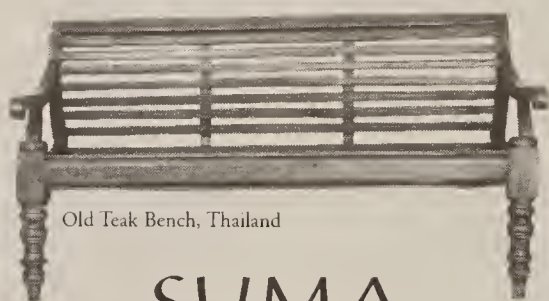
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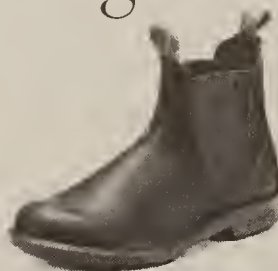
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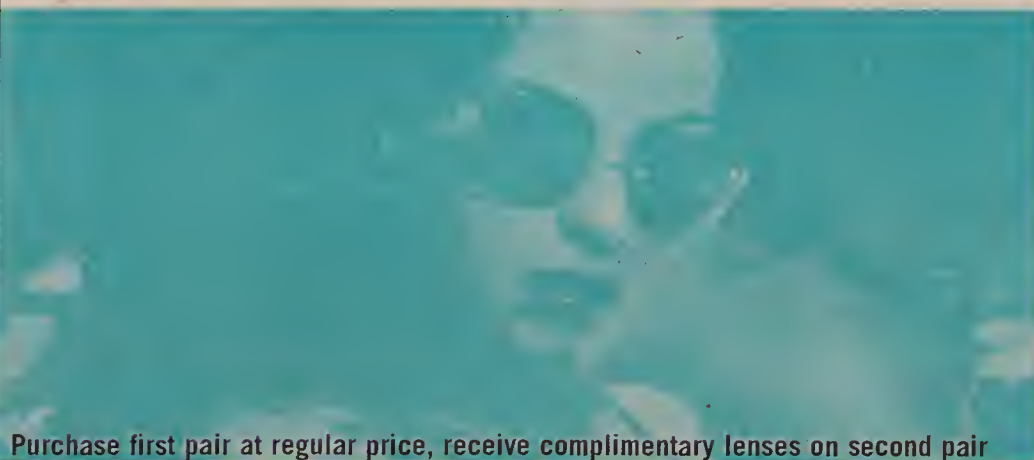
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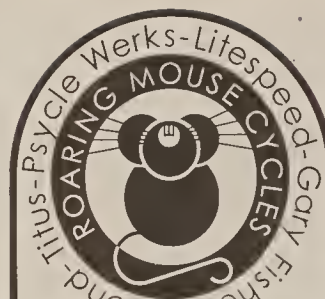


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**culture** hometown rebels

## Burning man

From page 21

you'd be a lot less noticeable than a rod of plutonium on a radar screen. Of course, I can't tell you where these events are, nor can I promise unbridled drug availability, but I can say they won't be watched by every law enforcement official within a 100-mile radius because it's the most famous counter-culture drugfest this side of Woodstock.

### Burning the Bay

My favorite competitor at the UFO races was a guy drinking Old Style beer from a can and wearing a Hang Loose T-shirt and a yellow hard hat. Sticking up out of the top of the hat was a car antenna with a bicycle reflector glued to it. His rig was a hubcap with a small orange man attached to one side, just about the size of a pencil eraser. He didn't do too well, though. His craft only flew about 75 feet.

The most impressive costumes were worn by the two inhabitants of "Planet Wild Nurse," who identified themselves to me as copilot Nightingale and Captain Ratched. They ended up winning all three categories: coolest-looking rig, furthest flight, and overall winner. They wore matching Bundt-cake-pan hats, Christmas-light necklaces, thin gold lamé shirts, and Britney Spears-style headsets made of copper tubing and Brillo pads.

"My sixth-grade self has never been happier!" Ratched exclaimed, claiming her trophy: a handblown glass mug with a UFO on it.

Last year at Burning Man my friend Jason tried to re-create his previous success with the game hen. Unfortunately, he couldn't get it to fly more than a few feet. "I gave this loud speech over the megaphone," he said in his report-back, "about the future of evolution and correcting nature's mistakes, to have the chicken fly about ten feet and flop to the ground..." [This year's Burning Man] had its moments of brilliance, but there was a lot of watered-down aimlessness and confusion and I don't know exactly how to fit it all together."

As for Bridgefest, it was a nice vacation, a little break from the daily grind and unpaid bills, but after the races it was time to pack up and leave. We all have to go back to the place where we live our lives — and I love my home. "Black Rock City is you" is a common slogan among Burning Man types. I don't pretend to know what happens to every person who goes to the Nevada desert, but if it's so great, bring some of it back here. Give the Bay Area some of all that creative energy and community you muster up each August. This is your home too. ❖

Carrie Hall is a Bay Area writer.

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# Pity this!

Disability activists hate the Jerry Lewis MDA Telethon as much as you do. *By Emily Teplin*

Tony Danza's schmaltzy rendition of "Sing Sing Sing" on last year's Jerry Lewis Muscular Dystrophy Association Telethon, the annual 20-hour fundraiser that combines "star-studded" performances with pleas to donate, begs the question: who's doing whom the favor here? Is Danza, with this embarrassing number, actually using his celebrity to help kids with muscular dystrophy, or should he be grateful to the MDA for providing him with one of his increasingly rare cameos on national television?

Now in its 36th year, the Jerry Lewis MDA Telethon has become a veritable Labor Day institution, as essential to our feel-good urge as Hallmark cards. We're entertained by Danza's number and the "Annie Get Your Gun" shuffle and Lord of the Dance, which prove limited physical mobility isn't necessarily bad. We're touched by human interest stories of kids who can't play ball like other kids (at least people with neuromuscular disorders can still watch TV). Watching Jerry sing "You'll Never Walk Alone" on our screens, we call the 1-800 number in a choked-up voice and pledge to the MDA and/or beg the operator to make him stop.

The telethon is a bizarre recipe for entertainment and an incredibly lucrative fundraising phenomenon. It raised more than \$50 million last year for research and support services. The MDA sends kids with muscular dystrophy to camp, buys them wheelchairs, and promotes scientific developments for a cure. So why do so many disability rights advocates oppose the telethon?

It's not just a matter of good taste. Since the 1980s activists such as Jerry's Orphans, a group of former Jerry's kids, have rallied against the telethon because they believe it projects degrading stereotypes about people with disabilities. As if the stigma of being associated with Ed McMahon wasn't enough, Blane Beckwith, a Berkeley disability activist told the *Bay Guardian*, "Jerry keeps putting out the 'pity' message at the same time we're trying to get equality. We work all year trying to gain recognition." The telethon's portrayal of helplessness, pitiable disabled people "keeps us doing damage control half the time."

Harriet Johnson, a Charleston, N.C.-based lawyer who has one of the diseases the MDA focuses on, said, "He makes it seem like we have one foot in the grave and that our only hope for any happiness is in Jerry finding a cure."

Activists say they're not as concerned

about finding a cure as they are about disabling social and physical barriers to equality. As Beckwith asked, "Are you really going to hire someone you pity?"

Anti-telethon protests have ranged from the Bay Area chapter of Jerry's Orphan's storming the KTVU station to demonstrate against its participation in the "Love Network" of stations hosting the telethon to organizing through Web sites (see [www.stoppity.org](http://www.stoppity.org)) to creative drinking games. In 1997, *Ragged Edge* magazine reported the emergence of "Tympani!," which "gives players points for downing swallows at virtually every predictably sappy moment on the broadcast."

This year activists expect the loudest outcry ever against the telethon, due in part to Lewis's May 20 appearance on the *CBS Morning News*. When asked about disability advocates' criticism of the telethon, the MDA's "number one volunteer" responded, "Pity? If it's pity, we'll get some money," and "[If] you don't want to be pitied because you're a cripple in a wheelchair, stay in your house!"

"He meant to use the word 'compassion,' not pity," Bob Mackel, the MDA's director of public information, told us. "He speaks from his heart, and sometimes it just comes out wrong."

Under pressure from disability activists, both the MDA and Lewis issued an apology for his comments on CBS.

"Jerry considers himself to be our savior," Beckwith said. Apparently, America agrees. A recent Slay Media study showed that 36 percent of Americans see Lewis as the entertainer whose cause is the most recognizable and that he's done more to draw attention to a disability than Michael J. Fox or Christopher Reeve. Jerry's efforts have helped the MDA raise more than \$1 billion over the years, and in 1977 then-U.S. representative Les Aspin nominated Lewis for a Nobel Peace Prize.

According to Mackel, the MDA and the telethon have changed to incorporate ideas of disability rights and independence. Beckwith retorted, "They've just co-opted what we've been saying all along." In Joseph Shapiro's *No Pity*, Marilyn Phillips, a disability activist and former poster child, dismisses the MDA's reform efforts, saying, "There are no good plantations, and there are no good telethons." There are also, to my knowledge, no good versions of "You'll Never Walk Alone." ❖

*Emily Teplin is a writer and an intern at the Bay Guardian.*

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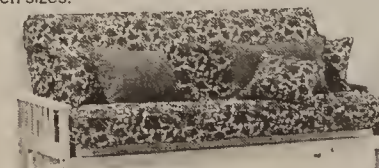


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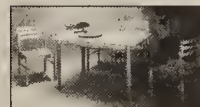


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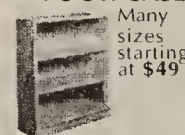
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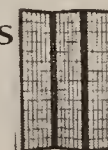
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# Try a banana

**Q:** I know yours isn't a how-to column, but I have to ask: Any tips on giving a good blow job?

**A:** Lots. But rather than my writing a column on oral sex techniques that would, um, barely cover the surface, may I suggest that you pick up an instructional videotape such as *The Complete Guide to Oral Lovemaking*, available at [www.goodvibes.com](http://www.goodvibes.com), among other places, or read the various tips from other readers and my forum users collected in my latest book, *Doing It? For more customized helpful hints and a great deal of entertainment, ask your guy to show you what he likes, using a banana to demonstrate.*

**Q:** My husband and I have been together for 23 years. He is seven years older than I am. When he turned 40 two years ago, he started to fool around with younger women. We don't have sexual contact unless he is drunk. That's the only time he will make love to me. He won't even talk to me unless he is drunk. What do you think I should do? I still love him. That's why I keep hanging on, hoping one day he will change and everything will be back to normal.

**A:** And, as some relationship sage said, maybe someday monkeys will fly out of your ass. Quit hoping, quit waiting, and at the very least get yourself to an Al-Anon meeting to hear the sad stories of spouses who hung on for a lot longer than two years while their husband or wife drank their marriage away. That should motivate you to confront your husband, when he's sober, and have a heart-to-heart. Does he no longer want your marriage? If not, best to hear it so you can make other plans. If he insists he does, get his sorry tail into marriage counseling with you. One way or another, do something besides write to me. That was the easy step. The rest will be more difficult but may make some changes for the better.

**Q:** I am a 34-year-old chef at one of the city's large hotels. I have friends. I like my life. I consider myself average looking and in shape. I have dated a few women since I was 25. Before that I was too shy or unconfident to date. Anyway, when the second date comes around and the subject of sex comes up, I admit that I am a virgin. When I was younger, I was led to believe that special woman would come along, but it hasn't happened. Are there many people out there in their mid 30s, especially men, who are still virgins, or is it just me?

**A:** A goodly percentage of the clientele of sex therapists is late bloomers like you, often much older. The good news, I suppose, is that you are not alone at all. The bad news is that ridding yourself of your virginity does not become any easier as you age. Either don't admit your lack of experience, learn everything you can from books, videos, and friends, and when the occasion arises, just go for it, or find a therapist who refers to sexual surrogates and investigate. A third possibility is a personal ad stating it all up front, so that every woman you met from that source would either feel positively about your inexperience or, at the very least, neutral.

**Q:** Help! There are some things that are just too personal to talk about, like my problem: my nipples are getting out of control. Even with a bra, camisole, blouse, and vest or jacket on, they sometimes show. I hate it because I think men think women are aroused when they stick out, and this is just not so. I certainly want a classy look at work and hate having to wear so many layers of clothes, especially in summer. Can my nipples be surgically cut down? Would I lose sensation?

**A:** Surgery? Because your nipples show? For pity's sake, woman, fold a few tissues inside your bra. If that doesn't fully cover the problem, overcome your unreasonable shame and talk to a woman who fits and sells undergarments for some suggestions about padded bras.

**Q:** I have recently heard about subliminal tapes and their ability to influence others in the areas of love, affection, and sexuality. Is there any truth in this? If so, do you know where I can buy these tapes?

**A:** I really don't know. Some people are more easily influenced than others. Why not make a tape of some personal positive affirmations, such as "I am sexual catnip," and play it for yourself while you sleep? If your life changes for the better, great. If it doesn't, you saved yourself some money. ❖

Isadora Almani is a board-certified sexologist and a California-licensed marriage and family therapist. You can write to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110; e-mail her at [askisadora@sfbg.com](mailto:askisadora@sfbg.com); or participate in her free interactive Sexuality Forum at [www.askisadora.com](http://www.askisadora.com). Alas, she cannot reply individually by mail or e-mail.

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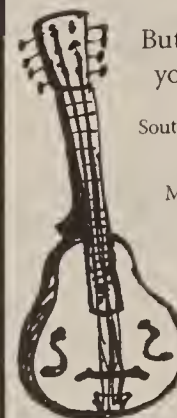
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## Talk to me

I have finally discovered the only pickup line that will ever work on me. "Have you thought about running Linux on that?" the appealing stranger sitting near me on the bus asked when I pulled out my laptop and turned it on. I must admit that my fine little machine runs the hideous excuse for an operating system known as Windows ME (the name even sounds faintly like some kind of 1970s self-help group). So it wasn't as if he didn't have just cause to interrogate me about my technological preferences.

Anyway, the point is that even though I'm usually not the sort of person who begins talking to random strangers on the bus, his question instantly put me at ease. I was plunged into geek space, a familiar social location where we could talk to our heart's content about drivers and free software and visualization programs for cell biologists. Had the stranger asked me practically any other question, we wouldn't have been in any kind of space at all. I would have ignored him. Instead, I gave him my phone number.

More and more, I'm realizing that communication — and, by extension, relationships — is entirely contextual. For example, there are people with whom I would correspond by e-mail but never, ever call on the phone or visit. It's not that I find these people's fleshly incarnations disturbing (indeed, some of them are people I've never seen). I just like them to talk to me in text. And while an e-mail relationship might feel more distant than a phone relationship, in some ways it's far more intimate. As any low-life AOL junkie can tell you, e-mail relationships inflame the imagination the same way a trashy novel does. You can project anything you want onto your e-mail correspondent — assign her virtues, beauty, even read her sentences in several different ways depending on your mood.

There's a dark side to all of this, too, of course. Recently I found myself swept away by a semi-mysterious stranger who began writing me some of the funniest and most eloquent e-mails I'd received in a while. He wrote like Hunter Thompson did before the drugs ate his brain, got all of my obscure techno-references, and even had good politics (unlike certain libertarian techno-dipshits who shall remain nameless). But when he called me, then asked me to get dinner with him, I got paranoid. He was interrupting the perfect flow of e-mail and thereby puncturing my fantasy. Since he was using an alias, I had no idea who he really was. As long as our relationship remained in the e-mail bubble, it didn't matter: he was just Mr. X, the guy with prose hot enough to kiss. I didn't have to worry about whether he would be a dink in person or turn out to be a friend of mine playing a joke on me.

Plus, once you know you're going to meet someone, there are all kinds of niggling little truthful details you want all of a sudden. For example, real names become important. So do little reassurances of stability, like whether the person has some kind of tenable room-and-board situation. In the world of e-mail, we can be free of those concerns and just talk.

Then there's an even weirder communication situation that I've found myself in several times. I met someone at a conference recently and was instantly intrigued. After one night of talking and drinking, we returned to our homes, separated by several hundreds of miles. And for some reason, we got into the habit of communicating via a chat program called ICQ. We go for days without talking, and then suddenly, if we're both online and in the mood, we'll send this intense flurry of chat messages, often overlapping, like overeager and hyperactive kids passing notes in class. Why did we go from face-to-face communication to online chat? Who knows? It just felt like the right context for us to continue our conversation.

I actually hate the telephone. It reproduces all of the worst aspects of online communication and in-person meetings. You can't touch or see the person you're talking to — which is often maddening — and yet you can hear every nuance in their tone so that you can't use your imagination to interpret what they're saying. Every relationship needs some fantasy. Either that or it needs work. And frankly, I can only handle so much work. ❖

As long as  
our relationship  
remained in the  
e-mail bubble,  
it didn't matter:  
he was just  
Mr. X, the guy  
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Annalee Newitz (talk@techsploitation.com) is a surly media nerd who lives in an ASCII text universe. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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British sculptor Henry Moore (1898-1986) was one of the most recognized artists of the 20th century. His work graces public spaces in major cities around the world from UNESCO Headquarters, Paris, and the National Gallery of Art, Washington, D.C., to Davies Symphony Hall in San Francisco. At the time of his death, a front page article in the *New York Times* noted that "his work was loved by people the world over—and not the least by those who had never looked at the work of another sculptor." Now see 100 of his sculptures and 80 works on paper in this long overdue retrospective.

**Henry Moore: Sculpting the 20th Century** was organized by the Dallas Museum of Art with the generous collaboration of the Henry Moore Foundation. Lead sponsorship was provided by The Dallas Foundation. Air transportation is provided by American Airlines. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

The exhibition in San Francisco is generously funded by Union Bank of California.



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# Beyond beer

probably would never have chosen to go to Munich had my brother, Sami, not recently been hired to work as a tech guy for a computer company that dispatched him to its German branch. I decided to use this as an excuse to visit and see how the Germans live.

The German equivalent of Silicon Valley seems to be happening in the farmlands outside of Munich. I scoped out Sami's workplace, located in a little town called Ismaning, where the European offices of UUNet, Mitsubishi, Sun Microsystems, and NEC overlook farmland that's still replete with frolicking chickens and sheep. But history buffs know that the growth of the technology sector isn't what has put Munich on the map. Bavaria is world famous for its beer-is-food ethic; it's a culture devoted to the production and consumption of beer. You can even sue an establishment for shafting you on beer — the mugs have markings on them to indicate whether you've gotten the prescribed amount. Bavaria is also known for chronic unemployment and poverty, which explains its very early hospitality to the anti-"outsider" rhetoric of the Nazi Party.

While the strong associations with Hitler's regime are probably something that locals would love tourists to forget (save for the quaint Hofbrauhaus celebrated as the place where Hitler's boys met to mobilize), the prejudices of yore are still visibly present. Only weeks before I landed in the German "heartland," there were a number of violent attacks against Jews and nonwhite immigrants. Those outbursts were inspired by the anniversary of Kristallnacht, the gruesome eve of Nov. 9, 1938, when Jews throughout the German territories were systematically attacked, robbed, and killed.

The popularity of intolerance — and the need to counter it — is an important issue in Europe right now. Germany, like other European countries, is suffering from an invasion of brown people. Sami and I were no exception. As U.S. natives of Indian descent, we've been spoiled by an often erroneous and always difficult "model minority" status, wherein stereotypically Indians are upper crust: doctors, engineers, or in some cases, corner-store owners like *The Simpsons'* Apu, are idyllically characterized as honest and hardworking.

But in Germany we're just brown. As Indians, perhaps we're dark enough to pass for Turks, the new enemies, whose falafel and shawarma (a.k.a. "doner kebab") kiosks line every major street in the metropolitan areas. The elder German folk, especially, seem uncomfortable around us in public places, avert their eyes, don't want to sit next to us on the bus. The train and bus conductors want to see our passports, our tickets — despite the number of white foreigners mouthing off in non-German tongues all around us.

The face of racist sentiment in Europe is deeply rooted in nationalism, and nationalism is still intimately linked to racial purity. The rapidly growing immigrant populations in Germany are considered unassimilable, not unlike how Jews were regarded historically. This problem is not native to Germany alone. A similar issue is evolving in Italy, where immigrants from Africa complicate the issue of Italian identity by posing a threat to a white Italian nationhood. I'm not trying to suggest that racism in the United States doesn't often follow the same shallow equation of us versus them, but it does seem to me that white Americans, with their pastiche of national backgrounds, can rarely make claim to a race-based nationhood that's rooted in age-old ethnicity and culture.

Globalism has been playing a cruel trick on Europe. On the one hand, it has opened markets, making it more and more possible for Erickson, KFC, Starbucks, and Nokia to find consumers in places they never dreamed possible. As testimony to global adaptation, Baskin-Robbins in Madras, India, advertises, "One hundred percent Vegetarian Ice Cream!" But, despite the proliferation of markets, globalism is also responsible for bringing immigrants looking for world-wide opportunities, primarily from developing nations, into Europe for long-term settlement. The colonized are infiltrating the lands of the colonizer. Not surprisingly, it's rather uncomfortable for the natives.

To make matters worse, Sami and I were ironically on both sides of the post-colonial divide: we are the brown people who evoked discomfort in the elder German folk, and we are those spoiled Americans who are, in a twisted way, furthering the global economy.

When my brother's three-month tenure at the German headquarters ended, I asked him if he would ever return to Munich again for an extended period of time. Unlike some Americans we had met who defected to Bavaria in search of the world's most perfect beer, Sami didn't think so. Or, more specifically, "maybe if they paid me a lot more money." My own agenda, to find a place to flee in the upcoming era of extreme conservatism, has failed again. But did I really think I'd find it in Bavaria? ❖

Summi Kaipa is a poet and a cultural critic.

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# The man handlers

By Paul Reidinger

**M**eat and cheese. Definitely a masculine aura there. Remember that Jack in the Box TV commercial of a few years back, in which a focus group of men started salivating uncontrollably when shown the prototype of a burger consisting only of beef and cheese, a burger stripped of such froufrou as lettuce, tomato, pickles, and even the bun? Meat and cheese make their own kind of music, whether joined in an Ultimate Cheeseburger (with, disappointingly, a bun), an all-meat (and cheese) burrito, or, at Whiz Wit, a Philly cheese steak — which, excepting the starchy envelope of Atlantic City roll, delivers a gustatory pleasure not unlike that of your ultimate, or quasi-ultimate, burgers.

The funny thing about Philadelphia is that it's something of a sanctuary for high cuisine. A handful of the city's fanciest restaurants consistently wind up at the top of that best-in-the-nation restaurant poll *Condé Nast Traveler* runs every year. One is perennially startled by these results until one remembers that Philadelphia's past — as seat of the Continental Congress, site of the signing of the Declaration of Independence, capital for a brief time of

the new American republic — is singularly glorious, at least by American standards.

But, to the popular culture today, Philadelphia is a kind of extension of Bruce Springsteen's New Jersey: romantically working class, Italian, full of plain-speaking eaters of cheese steaks. And what are cheese steaks? According to Bruce Aidells in *The Complete Meat Cookbook*, there is no rocket science involved in making — certainly not in enjoying — cheese steaks. The meat is thinly sliced sirloin, seared briefly on a griddle and quickly wrapped in a split roll with sautéed onions and peppers and sliced provolone cheese. The whole thing is then wrapped and served, with pickled peppers and hot sauce added at the customer's discretion.

That's definitely the drill at Kyle Turk's Whiz Wit — actually Wits, since while the mother ship operates on Folsom near 11th Street, there's a kind of satellite operating in the Blue Light, a Marina sports bar. Two more drastically dissimilar social environments it would be hard to imagine, yet the placements make sense, judging from the numbers of hungry-looking men you're likely to find at each location. Marina guys are pretty easily distinguishable from SoMa guys (the former as preppy and frattish as cultural cliché makes them, the latter a more stylishly motley crew: buzzed heads, goatees, black shirts, rad sunglasses), except, it seems, on the matter of meat and cheese, where most, if not all, men are as one.

(I do not mean to suggest, by the way, that women do not go to Whiz Wit. They do — just not in droves, the way men seem to.)

Since traditional foods from other places have a way of morphing once they arrive here, I found myself

wondering if Whiz Wit would offer some version of cheese steak made with ahi. The ahi burger is a local commonplace, after all, and ahi is the most satisfyingly beeflike of fish. But ... no ahi on the menu. There is considerable poultry, on the other hand, both in dishes that customarily use it (i.e., chicken cacciatore) and in dishes that make use of it as a lightening substitute for red meat.

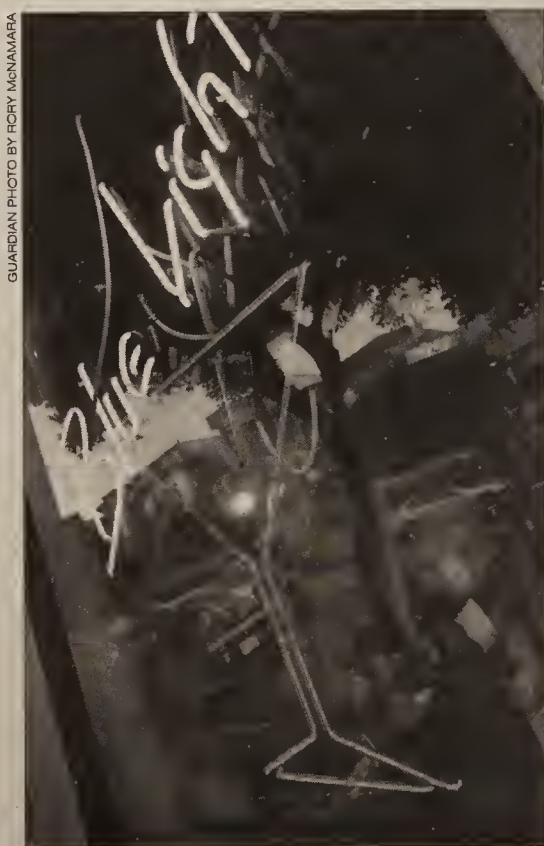
We found the chicken cheese steak (\$6.50) to be moist and tasty, though not as moist and tasty as the regular beef cheese steak (\$6.50), the difference reflecting, really, the savory divide between chicken and beef — the latter able to stand on its own (a little salt, a little pepper, onto the grill), the former doing better in concert with stronger flavors.

But the homemade turkey meatball grinder (\$6.75), with a rich marinara sauce, provolone, and oregano, fooled me completely. The meatballs had that luxurious tenderness I associate with veal (veal being a standard and substantial ingredient in many recipes for meatballs and meat loaf). Very attractive, but not enough to overcome my infatuation with the pizza steak sandwich (\$6.95), which essentially substituted thin slices of sirloin for the turkey meatballs in the same surrounding constellation of marinara, provolone, and oregano.

Of course, even the most manly man cannot live by meat and cheese alone, even if wrapped in an Atlantic City roll. He needs garlic fries, for one thing, which at Whiz Wit cost \$1.95 and are of the cross-hatch variety, which means they look like the heads of stubby little tennis racquets. The fries could be crisper, but they do carry a nice breath of garlic. (As will you, after eating them. Old Italian remedy: chew a coffee bean.)

The salads aren't bad, either. A huge Greek job (\$5.95) was chockablock with heirloom cherry tomatoes, olives, and chunks of feta, though I found the balsamic vinaigrette much too sweet. (My sweet-tooth friend didn't.) Better was the Caesar (\$5.25) — no anchovies, but good crisp romaine leaves and a house-made dressing that was as vivacious and "spicy" as advertised. Good stuff, man. ❖

**Whiz Wit.** 1525 Folsom (at 11th St.), S.F. (415) 558-9200; 1979 Union (at Buchanan, inside the Blue Light), S.F. (415) 923-0444. Mon.—Sat., 11 a.m.—10 p.m.; Sun., 11 a.m.—9 p.m. MasterCard, Visa. Can get noisy. Wheelchair accessible.



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## Without Reservations

1999

**S**tep into Asia de Cuba, the new fusion restaurant in the Ian Schrager-era Cliff Hotel, and you'll be forgiven for thinking that it's 1999 all over again: that the Nasdaq is soaring ever upward, the *Industry Standard* is of biblical heft, and the scruffy skater-looking boys in the lobby are in fact stock-option gazillionaires.

Clearly the people who set the menu prices seem to be under the impression that \$24 appetizers and \$56 main courses will not strike anyone as ... well, what? Exceptional? Exorbitant? Manhattanish? *Nostalgic*? The restaurant's well-trained servers do issue an advisory that portions are large. As indeed they are — perhaps in a grudging concession to our widening slump? The calamari salad, for instance, reaches the table as an oblong mound about the size of one of those peewee-league footballs, sliced in half. Impressive, in a way. But one finds oneself wondering if one really wanted or needed *quite* so much calamari salad — or at least one quite so extravagantly laden with fillerish chicory and radicchio.

Fusion cooking. One wonders if it's necessary, really. It encourages experimentation (often with expensive or exotic ingredients), which encourages top-heaviness, which encourages collapse — the fate of all trends, which then renew themselves a few years later. It's a cycle that must be lucrative for someone, or it wouldn't keep recurring.

It must be said that chef Maria Manso's spin on fusion cooking reflects far more tropical influences than you'll find on comparable menus around town. The bananas and coconuts (staples of Manso's native Cuba) that keep popping up are reminiscent of the polyglot cooking you find in Hawaii, to cite but one example.

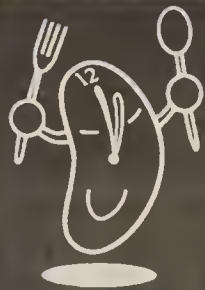
As for the much vaunted Philippe Starck makeover of the space: underwhelming. The restaurant occupies the old Redwood Room and French Room, the latter being the main dining room and now hung, floor to ceiling, with claret-colored, pleated drapes. It's a bit like being inside a gigantic coffin, though one with pinpoint halogen lights and a lusty sound system playing island music to promote that Caribbean feel.

The music did have an effect on me. In fact it made me — yes! — nostalgic. Not for a 5000 NASDAQ or an orotund (or any) *Industry Standard* or care-free yuppies ordering two-pound, \$56 steaks, but for Miss Pearl's Jam House. Less lavish, less pretentious, more fun. Better. But ... no more.

**Erratum:** We misstated Noi's hours in last week's paper. The restaurant in fact serves dinner every night (Sun.—Thurs., 5:30–10 p.m.; Fri.—Sat., 5:30–10:30 p.m.).

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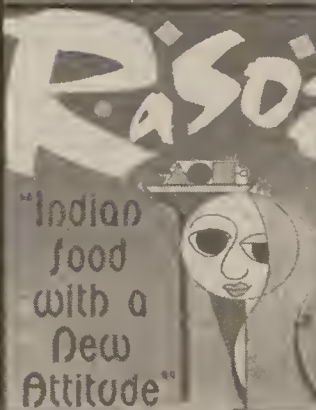
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## dine cheap eats

by dan leone

# Fuzzy math

**W**ish us luck 'cause we're going to court on Thursday, me and Crawdad, to fight the forces of evil. If we win, there will still be evil in the world, but at least it won't be being subsidized in part by mine and Crawdad's security deposit. Would you believe that after all that Judge Judy jocularity a month or two ago, we were postally pursued and phone mar- chined by *Power of Attorney*? That's the one where they still scream and swear and throw chairs at each other, only under the expert counsel of hot-shit lawyers like Marsha Clark and Clarence Darrow. I've never seen the show myself, but my buddy Rube Roy Perrotta, who I've been bumming around with lately, told me all about it between innings of an A's-Indians game last week. What Rube Roy lacks in reliability he more than makes up for in his ability to put away hot dogs. In fact, he's the only other living member, besides myself, of the Ten-Hot-Dog Club. And it was dollar-dog day at the Coliseum, so ...

Where was I?

You're right: at the Coliseum, of course, tamping down Sam Wo's barbecue pork chop suey, kung po chicken, eggrolls, and duck noodle soup with hot dog after hot dog after hot dog after hot dog ad innungum.

As for *Power of Attorney* and our big chance to be on TV: no fucking way. Neither one of us ever even watches TV, on account of not being able to get a clear picture out there where we live now. We can get cable, or a satellite dish, or an antenna ... except that we can't because we can't afford any of the above. We can't afford anything until after our greedy old money-grubbing no-soul-having ex-landlordladyperson coughs up our three grand.

In the meantime, thank you, but we'll save our 15 minutes of fame until such a time as we'll be able to be in focus for it, because who wants to be all fuzzy?

That was our reasoning, and then, as soon as Crawdad wasn't looking or listening, I called back the *Power of Attorney* lady and said we'd do it, but under one condition: that we get Matlock on our side.

"You're joking, right?" she said.

"OK. We'll settle for Perry Mason."

She laughed. I didn't.

"Hello?" she said. "Perry Mason and Matlock are TV characters. You know that!"

"Right, and this is a TV program, right?"

She laughed again, only now her laugh sounded like a laugh-track laugh.

"This is reality TV, Mr. Leone," she said. "We only use real, live lawyers."

"Mr. T," I said. "That's my finally offer."

We hung up on each other at exactly the same time.

Crawdad was in the bathroom, taking a bath. Rube Roy, our house guest, was in the guest bathroom, taking a shower. "Reality," I said to myself, quoting the opening line of my favorite movie ever. "You mean this is the real world?"

Pinch me, the Indians have taken two straight low-scoring one-run games from the mighty A's, and me and Rube Roy took in both of them. Now we're going back for an afternoon one that promises to be another pitching duel, so, so as not to miss first pitch, let me get this over with real quick:

Sam Woh's. Chinatown. On Washington just up the hill a couple of doors from Grant. It's a real life reality-show hole-in-the-wall that feels like an old trailer or train car or something, with that thin sort-of wood walling and just general atmospheric weirdness. You walk in through the kitchen, for example, and then you have to go upstairs to eat. There are two levels of upstairshood, and both are tiny. The waitressperson takes your order and communicates it to the kitchen through this chute thing. When it's ready, they buzz and she screams and hollers and curses at them, then pulleys up your food. When you pay for it, she ties your money to a string and lowers it through the chute, then pulls up your change tied to the same string.

We'd eaten here 10 years ago, when me and Rube Roy first came to San Francisco. Now he lives in Ohio again, and I'm up in Sonoma County, so, being basically tourists ... we were looking for a colorful Chinatown experience, which is what Sam Wo's is all about. We both remembered mean waiterspersonpeople, but that seems to have changed in the past decade. Our waitersperson was mean to the kitchen but perfectly friendly with us.

It's still cheap: \$3 for a shareable bowl of duck noodle soup, \$2.50 for three big, good eggrolls, \$4.75 for the barbecue-pork chop suey, which was good, and \$5 for the kung po chicken, which was better. Nothing spectacular. It's not my new old-favorite Chinese restaurant or anything, but it's cheap (\$15 total for two big eaters), and it's fun. For real. ❖

**Sam Woh Restaurant.** 813 Washington (at Grant), S.F. (415) 982-0596. Daily: 11 a.m.-3 a.m. Takeout available. Credit cards not accepted.



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# Eclectricity

Sometimes the hardest part of this job is mustering the self-control necessary to keep from going back to a restaurant-in-review for a third time, when editorial policy requires only two visits. Sometimes I can't. That is, I don't find what a New Age psychologist might call the inner resources to restrain myself from what Robin rightfully considers a budget-taxing indulgence. But in the case of LMNO, I blame it all on macaroni and cheese.

It's like this. At our Friday-night dinner at this eight-month-old downtown Oakland restaurant, I decided I could hold off on the enticing "five cheese macaroni" (\$9) until a later lunch (when it's only \$7). I was wavering between the blackened catfish with jalapeño rice and pepper sauce (\$13) and the filet mignon with sautéed mushrooms, shallots, and rosemary jus (\$18). Robin expressed her intention to take a red meat leap of faith toward the grilled flank steak with roasted corn and avocado salsa (\$12). Her sister Carolyn, in town from Florida for our recommitment ceremony after, well, a lot of years of marriage, had firmly settled on sautéed pork paillards (pounded and breaded cutlets) with caramelized apples and marsala (\$12). We'd all agreed to share a bottle of French merlot (\$19) from the reasonable wine list, plus starters of chicken-basil pot stickers with three dipping sauces (\$6) and spicy shrimp with buckwheat soba noodles (\$8). At the last minute I realized (wisely, it turns out) I needed to taste the cod and sweet potato chowder (\$3 a cup).

Then our server, as cheerful and sprightly as can be, with Tibetan eyes tattooed on her forearm, described the "yin yang" snapper and salmon on Asian green salad (\$14). "It's just salmon tonight," she said, going on to enthuse about the crunchy textures of the Chinese-style salad and the "yin yang" of white and black sesame seed crusts on the salmon filet. I was sold. But so was Robin. She decided to switch. I was mentally rewriting my vows. Stepping in to defuse any potential conflict, our server said, "If you're thinking about sharing dishes, you might want to try the grilled vegetables" (\$11), which turned out to be a huge platter of choice selections from the local farmer's market — red bell peppers, whole peeled red and yellow tomatoes, sliced zucchini, corn on the cob, shallots, potatoes, a whole head of roasted garlic, a scoop of baba ghanoush, and flat bread to spread it on.

By now you've surmised that owner Jefferson Murphy has fashioned the kind of almost comically eclectic menu — did I mention the grilled Canadian quail with three sauces (\$13)? — that could inspire skepticism of the sort I sensed in Robin and Carolyn when I caught up to them at the LMNO doorway after parking the car in front of the Pacific Coast Brewing Co. on the next block. But having already passed on a Vietnamese noodle shop where the choices boiled down to beef tendon or pork chops with your pho, we surrendered to hunger and LMNO's physical allure. It's a spacious, somewhat noisy, high-ceilinged room in the corner of the beautifully maintained Old Oakland Ratto's building, with tall windows in front, an open kitchen behind a long, undulating four-seat bar in back, alcove dividers around the window tables, a piano, and fanciful warehouse-chic decor and furnishings, including a well-worn wood floor and comfortably padded, brushed-steel variations on heavy old office chairs.

From the basket of bread — a sliced hunk of a delicious herbed round loaf with a crunchy crust and pillowing interior, plus a few slices of sourdough and seeded baguette — served with olive oil and balsamic vinegar for dipping, through the starters, entrees, and vanilla crème brûlée (\$5, as are all desserts), we were consistently surprised and delighted by the generous servings, the fresh ingredients, and the skillful seasoning.

All that remained was for me to return for lunch to try the macaroni and cheese. When I did, however, on a sunny weekday afternoon when the 800 block of Washington (which includes Ratto's, Caffé 817, and the Oaktown Café) was cheerfully bustling, I got distracted by the delicious jambalaya pasta with prawns, andouille sausage, and chicken in a spicy tomato ragout (\$12), washed down with sweet strawberry lemonade (\$2, free refills). And that's why I had to go back for a third meal. At that lunch I splurged on press-pot coffee (\$2), but I did order the sumptuously creamy, complex, crunchy-bread-crumb-topped macaroni and cheese. And that's where my self-control finally kicked in, because that day's menu included meat loaf and mashed potatoes (\$8), and Robin will tell you what can happen when I'm given that choice. If I hadn't been on deadline ... ❖

**LMNO.** 827 Washington (at Ninth St.), Oakl. (510) 625-7990. Lunch: Mon.–Fri., 11:30 a.m.–2 p.m. Dinner: Wed.–Sat., 6–10 p.m. No credit cards. Wheelchair accessible.

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# Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

**The skinny** Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (Staff), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

**Deciphering the codes** Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

#### Price range

¢ less than \$7 per entrée

\$ \$7-\$12

\$\$ \$13-\$20

\$\$\$ more than \$20

## Critic's choice

**Noi** looks more San Francisco than Milan, but the food is (mostly) purest north Italian. Warm, cheery, stylish, a bit noisy. (P.R., 8/01) 4109 24th St., S.F. 642-4664. Italian, D, \$\$, MC/V.

## Recently reviewed

**La Fenetre** serves authentic French crepes from a small window in Hayes Valley. This literal hole-in-the-wall is run by Paris-born Antoine Kaufmann, whose sweet crepes with Grand Marnier flambé is well worth the visit. (Charlie Russo, 8/01) 509 Laguna (at Hayes), S.F. 863-3217. French, BR/L, €, cash only.

**John Frank** faces lots of Upper Market competition, but its New American menu is as good as you'll find. Comfortable urban style, civilized mood. (P.R., 8/01) 2100 Market (at 14th St.), S.F. 503-0333. American, BR/D, \$\$, MC/V.

**Oritalia** was one of the first and best fusion restaurants of the 1980s, and after a relocation and a makeover, it's still one of the best. Expensive, but not killingly so. (P.R., 8/01) 586 Bush (at Stockton), S.F. 782-8122. Fusion, L/D, \$\$\$, AE/MC/V.

## On the cheap: Indian

**Pakwan** has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, €, cash only.

**Raja Cuisine of India** serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (P.R., 5/01) 500 Haight (at Fillmore), S.F. 255-6000. Indian, L/D, \$, MC/V.

**Scenic India** will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

## Downtown, Embarcadero

**Ana Mandara** looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V.

**Chaya Brasserie** brings a taste of L.A.'s pre- and be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$\$, AE/DC/MC/V.

**Elisabeth Daniel** combines, like a Swiss watch, elegance, precision, and beauty; and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

**First Crush** goes the average wine bar one better: it's also got an excellent full-service restaurant. The food's flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

**Kokkari** is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gestural Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

**Kyo-Ya** may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

**Pastis** Gerald Hirigoyen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed refinement to the lusty dishes of *la France profonde*. (P.R., 4/99) 1015 Battery (at Green), S.F. 391-2555. French, L/D, \$\$, AE/MC/V.

**Ponzu** opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

**Shanghai 1930** resembles a cross between a speakeasy and one of Saddam Hussein's famous bunkers. The high-end Chinese menu is a marvel of freshness, and priciness. (P.R., 5/01) 133 Steuart (at Mission), S.F. 896-5600. Chinese, L/D, \$\$, AE/DC/MC/V.

**Tadich Grill** is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

## North Beach, Chinatown

**Black Cat** has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

**Da Flora** advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99)

701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

**Gondola** captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

**Moose's** is famous for the Mooseburger but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

**Pena Pacha Mama** offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Charlie Russo, 7/01) 1630 Powell (at Green), S.F. 646-0018. Bolivian, BR/D, \$\$, AE/MC/V.

**Zax** belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. The food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

## SoMa

**Asiasf** Priscilla, *Queen of the Desert* meets Asian-influenced tapas at this amusingly surreal lounge. The drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

**Bacar** means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

**Big Nate's Barbecue** is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

**Bizou** Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

**Buzz 9 Café** is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (P.R., 5/01) 139 Eighth St. (at Minna), S.F. 255-8783. California, L/D, \$\$, AE/MC/V.

**Enzo's** is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

**LuLu** defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

**Maya** is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

**Sushi Groove South** continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly styl-

*Continued on page 36*

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## dine listings

### Eat Here Now

From page 35

ish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

### Nob Hill, Russian Hill

**Cordon Bleu** has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, €. **Crustacean** is famous for its roast Dungeness crab; the rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V. **Le Jardin** feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V. **Wasabi and Ginger** looks to become a popular neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

### Civic Center, Tenderloin

**Ananda Fuara** serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, €, cash only. **Jardiniere** combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci Des Jardins's cooking. The best dishes are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V. **Millennium** Finally, a restaurant where you can toast your vegan friends in style. The organic, low-fat, and animal-free treats will please both veggies and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V. **OneAsia** brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V. **Paul K** offers an eastern Mediterranean menu as good as any in town. The menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

### Hayes Valley

**Destino** reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$, MC/V. **Hayes Street Grill** still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V. **Suppenküche** has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V. **Terra Brazilis Bistro** The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage

of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

**Zuni** The old standbys are reliable, but the best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

### Castro, Noe Valley, Glen Park

**Amberjack Sushi** is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V. **Bacco** breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

**Blue** dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

**Chenery Park** is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

**Firefly** One of the best of San Francisco's neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

**Miss Millie's** has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

**La Mooné** rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

**2223** could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

**Zodiac Club** numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$, MC/V.

### Haight, Cole Valley, Western Addition

**Caffe Proust** feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

**Eos** serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

**Laghi** occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$\$, AE/MC/V.

**Metro Cafe** brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.



## dine listings

**Sawa** doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. (P.R., 4/01) 559 Divisadero (at Hayes), S.E. 614-0580. Eritrean, L/D, \$, MC/V.

**Storyville** is more conducive to dancin' and drinkin' than to eatin', but try the blackened catfish or the veggie jambalaya. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.E. 441-1751. Cajun, L/D, \$\$, MC/V.

### Mission, Bernal Heights, Potrero Hill

**Bistro E Europe** is probably the only place in town where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.E. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

**Bitterroot** resembles an Old West saloon, but the food is American classic at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.E. 626-5523. American, B/L/D, \$, MC/V.

**Cafe Arguello** soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food. (P.R., 10/00) 1499 Valencia (at 26th St.), S.E. 643-3160. Spanish, D, \$, AE/DC/MC/V.

**Il Cantuccio** strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

**Emmy's Spaghetti Shack** offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.E. 206-2086. Italian, D, \$, cash only.

**Gordon's House of Fine Eats** The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. (P.R., 6/99) 500 Florida (at Mariposa), S.E. 861-8900. California, L/D, \$\$\$, DC/MC/V.

**Just for You** serves New Orleans-tinged diner food while the sun shines, but after the moon rises the menu becomes Mexican. (P.R., 3/01) 1453 18th St., S.E. 647-3033. American/Mexican, B/L/D, \$.

**Le Krewe Restaurant and Oyster Bar** brings some much-needed New Orleans mood and flavor to the Mission. Fabulous gumbo, jambalaya, po'boys. (P.R., 7/01) 995 Valencia (at 21st), S.E. (415) 643-0995. Cajun/creole, BR/L/D, \$\$, AE/MC/V.

**The Liberties** reinvents the Irish pub for digital times. The food has an unmistakable masculine cast. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.E. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

**Lotus Garden** offers a bowl of pho so huge and so spicy that you'll be left weeping — with joy. The rest of the menu is equally satisfying. (P.R., 6/01) 3452 Mission (at 30th), S.E. 642-1987. Vietnamese, L/D, \$, AE/DS/MC/V.

**Luna Park** bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (P.R., 8/00) 694 Valencia (at 18th St.), S.E. 553-8584. Californian, L/D, \$, MC/V.

**Mi Lindo Perú** dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.E. 642-4897. Peruvian, L/D, \$, MC/V.

**New Central Restaurant** serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.E. 255-8247 or 621-9608. Mexican, B/L, \$, cash only.

**Parkside** serves a decent, affordable California menu — under the stars, if you like, in a spacious walled garden at the rear. (P.R., 7/01) 1600 17th St. (at Wisconsin), S.E. 503-0393. California, BR/L/D, \$\$, AE/DC/DS/MC/V.

**Potrero Brewing Co.** offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.E. 552-1967. American, L/D, \$\$, AE/MC/V.

**Ramblas** resists the globalized-tapa trend by serving up Spanish classics. And they are good,

from grilled black sausage to calamars a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. (P.R., 4/01) 557 Valencia (at 16th St.), S.E. 565-0207. Spanish/tapas, D, \$\$, AE/MC/V.

**Yo's Sushi Club** at the Voodoo Lounge serves it up fast and fresh in a setting that will have you half-wondering when Def Leppard comes on. (P.R., 5/01) 2937 Mission (at 26th), S.E. 695-1799. Sushi, D, \$, AE/MC/V.

**Restaurant YoYo** joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St. (at Valencia), S.E. 255-9181. Japanese/sushi, L/D, \$, MC/V.

### Marina, Pacific Heights

**Bistro Yofi** offers a homey California menu in a paradise of potted plants. Splendid al fresco dining (under heat lamps) in the rear. (P.R., 8/01) 2231 Chestnut (at Pierce), S.E. 885-5133. California, L/D, \$\$, MC/V.

**Chaz** doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.E. 928-1211. California/French, D, \$\$, AE/MC/V.

**Chez Nous** fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.E. 441-8044. French, L/D, \$, MC/V.

**Eastside West** fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.E. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

**Greens** All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (M.W., 8/99; Restaurant Poll winner, 1995) Fort Mason Center, Bldg A, Marina at Laguna, S.E. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

**Meeting House** ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.E. 922-6733. California, D, \$\$\$, AE/MC/D.

**Mezes** glows with sunny Greek hospitality, and the plates coming off the grill are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.E. 409-7111. Greek, D, \$, MC/V.

**Morpho Sushi** proves that there's life yet in the Union Street scene. Yuppies galore feasting on arty, not-inexpensive sushi and various cooked delectables. (P.R., 8/01) 1980 Union (at Buchanan), S.E. 447-8275. Japanese/sushi, L/D, \$\$, AE/DS/MC/V.

**Takara** The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.E. 921-2000. Japanese, L/D, \$, MC/V.

**Trapdoor** If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying. (P.R., 1/99) 3251 Scott (at Chestnut), S.E. 776-1928. American, D, \$, AE/MC/V.

**ZAO Noodle Bar** manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.E. 345-8088. Asian, L/D, \$, MC/V.

### Sunset

**Blue Tortilla** If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.E. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

**Bocca Rotis** The Italian food in this lovely West Portal space can be memorable. If in doubt,

*Continued on page 38*

### Best Thai Restaurant 2000

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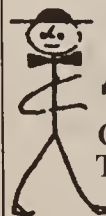
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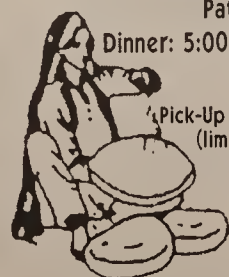
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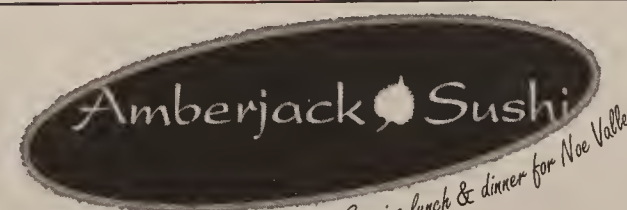


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## dine listings

### Eat Here Now

From page 37

stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

**Cafe for All Seasons** reflects the friendly vibrance of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

**Fresca** has gone upscale, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

**Jitra Thai Cuisine** serves up creditable Thai standards in a pink dollhouse setting. (P.R., 6/01) 2545 Ocean (at Junipero Serra), S.F. (415) 585-7251. Thai, L/D, \$, MC/V.

**Masala** means "spice mixture," and spices aplenty you will find in the south Asian menu. Be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

**Park Chow** could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

**Pomelo** Big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

**Tennessee Grill** could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

### Richmond

**Al-Masri** suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

**Biiru Biiru** adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

**Cafe Riggio** will slake anyone's cravings for Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a 1970s style. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

**Chapeau!** serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

**Clémentine** offers comfortable sophistication at a fair price. Free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

**Dong Hue** serves a Vietnamese menu untouched by California faddishness. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

**Natori** fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

**Okina Sushi** is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, \$.

**Rohan Lounge** serves a variety of soju cocktails

to help wash down all those Asian tapas. Beware the kimchee. Lovely curvaceous banquets. (P.R., 8/01) 3809 Geary (at Second Ave.), S.F. 221-5095. Asian, D, \$, AE/MC/V.

**Straits Cafe** has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

**Thai Time** proves that good things come in little packages. The food is tremendous. (P.R., 9/00) 315 Fifth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

**Traktir** serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

### Bayview, Hunters Point, and south

**Cable Car Coffee Shop** Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

**Cliff's Bar-B-Q and Seafood** Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

**Gravy's** Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, \$.

**JoAnn's Cafe and Pantry** has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

**Outback Cafe** is located way down in with all their warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, \$.

**Peking Wok** is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

**Soo Feng** features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

**Young's Cafe** A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

### Berkeley, Emeryville, and north

**Ajanta** offers a variety of deftly seasoned regional dishes from the Asian subcontinent. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

**Anna's** is the rare place where the fare serves the higher purpose of fostering community. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, \$, AE/DC/MC/V.

**Breads of India and Gourmet Curries** The menu changes every day, so nothing is refrigerated overnight, and the curries benefit from obvious



# dine listings

loving care. (D.R., 10/97) 2448 Sacramento (at Dwight), Berk. (510) 848-7684. Indian, L/D, €, MC/V.

**Bobby's Backdoor Cajun BBQ** has some of the best and cheapest barbecue in the Bay Area. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, €.

**Buttercup Cocina** tours the cuisines of Spanish-speaking America. Lots of tapas and tropical flourishes, at moderate prices in a welcoming space. (D.R., 1/01) 3201 College (at Alcatraz), Berk. (510) 652-3466. Mexican/Latin American, L/D, \$, DC/MC/V.

**Café de la Paz** specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, and heavenly blackened seacakes served with orange-onion yogurt. (D.R., 10/98) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Latin American, BR/L/D, \$, AE/MC/V.

**Café La Peña** Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

**Café Tululah** makes a strong bid for the week-end brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, €.

**Cha-Ya** Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese/Vegetarian, D, \$, MC/V.

**Chez Panisse** is a marvel of the freshest ingredients paired with impeccable preparation. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

**Christopher's Nothing Fancy Café** Chicken, beef, veggie, and prawn fajitas are the sizzling specialties. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V.

**Holy Land** transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

**La Bayou** serves up an astounding array of authentic New Orleans staples, including jambalaya, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, €-\$, MC/V.

**Lalime's** is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

**Minokichi** Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

**La Note** Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. Country French, B/BR/L, \$\$, AE/MC/V. Rest rooms not wheelchair accessible.

**Santa Fe Bar and Grill** Any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, \$\$, AE/DISC/MC/V.

**Voulez-Vous** distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, €-\$, AE/DC/DISC/MC/V.

**Your Place** Venture away from typical Thai menu items toward neu yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V.

- the blender**
1. A pound of Graffeo dark roast
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**Zachary's Chicago Pizza** The stuffed pizza is simply out of this world. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

## Oakland and Alameda

**Arizmendi** is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, €. Not wheelchair accessible.

**Le Cheval** Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, €, MC/V.

**Garibaldi's on College** focuses on Mediterranean-style seafood. (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

**Giglio** combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

**Ninna** You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai fusion, L/D, \$-\$\$, MC/V.

**Original Kasper's Hot Dogs** has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, €.

**Il Porcellino** When faced with a menu like Il Porcellino's, any concern for health benefits should take a backseat to hedonism. (D.R., 6/97) 6111 LaSalle (at Moraga), Oakl. (510) 339-2149. Italian, L/D, \$, AE/DC/DISC/MC/V.

**Restaurante Doña Tomás** offers upscale versions of enchiladas and carnitas, as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

**Rockridge Café** offers bountiful breakfasts, a savory meat loaf special, and hearty cassoulet. But the burgers, wide-cut fries, and straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.

**Sergio's Trattoria** Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

**Tijuana** serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

**Veronica's** Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabella mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, €, DC/V/MC. ❖

## Bay Guardian Presents A Look At Upcoming Events

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**Revelations:** The songs on Gillian Welch's *Time (The Revelator)* are rooted in American archetypes and the Appalachian musical landscape.

# Gillian's travels

**Gillian Welch and Victor Krummenacher compare notes on southern California, Santa Cruz roots, and the making of music. By J.H. Tompkins**

**G**illian Welch's *Time (The Revelator)* is a powerful album — musically rich and deeply felt. But just as striking as its song craft and musicianship is how *Time* runs counter to the contemporary doctrine that equates innovation with digital manipulation. Welch and musical partner David Rawlings, who together wrote, played, and produced *Time*, found musical inspiration in early and midcentury rural America to create an album with a deliberate, raw-boned ache once rooted in the sounds of the small towns and hollows of Appalachia.

Welch added lyrics to this musical landscape that ricochet unself-consciously between American archetypes such as John Henry, Elvis, and Abraham Lincoln and touchstones of modern pop culture. The pastiche that resulted is sometimes so surprising — what's a Steve Miller reference doing in "My First Lover," a song so angular and spare that the banjo part could've been played on a couple of saws? — that you want to laugh out loud. I like to think that Welch's experience at UC Santa Cruz, where she enrolled in 1985, helped shape her sensibility — isn't student life there all about tripping? When she left at the turn of the decade, she enrolled in Berklee School of Music, in Boston, where she met Rawlings and began a musical partnership that flourishes today. Their collaboration eventually yielded the Grammy-nominated *Revival* in 1996, and in 1998, *Hell among the Yearlings*, both produced by T-Bone Burnett. *Time (The Revelator)*, with Welch and Rawlings in control, sounds — to bend the old saying — like the others, only more so; it is at times impossibly slow and stark.

The orbits of Welch and Victor Krummenacher first intersected in Santa Cruz in the mid '80s, when both were students at UC Santa Cruz. In those days Krummenacher played bass with Camper Van Beethoven, a band of psychedelized iconoclasts whose core members were transplants from the Riverside-San Bernadino area. Camper's unpredictability and irreverence — a mix of humor, wickedly cynical parody, and inspired musicianship — had particular resonance in the band's adopted hometown. Welch, like many people in Santa Cruz, was a fan. These days Krummenacher has a solo career — most recently he released *Bittersweet* — moonlights as a member of Cracker's touring band, was part of the "We're Not Camper" reunion tour last year, and works by day as art director at the *Bay Guardian*.

Pairing Welch and Krummenacher seemed like an interesting idea — two California natives whose paths have crossed, who've tasted pop stardom, and who took unlikely roads to get there. What follows is excerpted from their conversation.

**Victor Krummenacher:** We must have crossed paths in Santa Cruz. When were you there?

**Gillian Welch:** I was there fall of '85 until like '89.

**VK:** You were there exactly when I was: I moved to Santa Cruz in December '83, and Camper started playing there regularly in '84. I was living there until the earthquake.

**GW:** Me too.

**VK:** When my \$530, three-bedroom apartment got demolished, downtown on Washington Street.

**GW:** I was in a house right as you take the corner onto Highland. It should have been condemned, but the landlord bribed the inspector, honest to god. So I was out of there.

**VK:** You went to Berklee School of Music from there. That's so interesting to me, because I don't really associate Berklee with what I hear from you.

**GW:** Well, you shouldn't.

**VK:** The Berklee School of Music sound was always kind of like brain rock. What's really interesting about this record to me is that you took a really deliberate step as a writer and exploded on this album. I was wondering how conscious that was.

**GW:** Not very, except that this is the stuff that I felt like writing about. But how responsible can you be for what's in your brain, you know? All this stuff was just what I was thinking about, and because it was what I was thinking about, it's what I wrote about.

**VK:** I think there was a lot of growth between *Revival* and *Hell among the Yearlings*. And I think there was a real kind of sophistication that was happening harmonically between you and David Rawlings. The guitar playing kind of jumped up yet another level. And this record's interesting

because it's simpler, in a way; it doesn't have smoky, T-Bone Burnett sonic textures. This record seems a little more direct, but it just seemed huge by comparison.

**GW:** They seem like intimate panoramas to me. There's something panoramic about them in their good moments, but they're like internal panoramas or something. Nothing cinematic about it, but they're so tiny.

**VK:** There's no pretense that it's any larger than it really is, but it just implies so much more.

**GW:** That's all you can hope to do if you're really going to make a go of it as just two people playing guitars. You are not going to cover the bases like a full-fledged rock and roll band; all you can do is imply all that stuff in a strange way. There's a lot less for listeners to fill in the blanks. We've always done that, but this is kind of

the first time we've done it lyrically, also. You know what I mean?

**VK:** This record is so rich. There's a Neil Young feel to certain things. "April the 14th Part 1" really reminds me in a certain way of "Cortez the Killer." It reminds me of a record from 1974.

**GW:** Ah, that's funny, you're the second person to say that. I have a good friend in Brooklyn who said the album seemed like something from a writer in 1974.

**Gillian Welch plays Wed/5, 8 p.m., Fillmore, 1805 Geary, S.F. \$20. (415) 346-6000. She also plays Sun/2 (sold out), Strawberry Music Festival, Camp Mather, Yosemite. (209) 533-0191, [www.strawberrymusic.com](http://www.strawberrymusic.com); Tues/4, 7:30 p.m., Kuumbwa Jazz Center, 320 Cedar, No. 2, Santa Cruz. \$21. (831) 427-2227, [www.snazzyanamericanmusic.com](http://www.snazzyanamericanmusic.com).**

- the mix**
1. Ramblin' Jack Elliott rocks the MUD Now concert, Crissy Field
  2. "Depois dos Cravos" opening, Yerba Buena Center for the Arts
  3. Delson the skating daredevil cheating death at El Rio
  4. Arab on Radar, Bottom of the Hill
  5. Aaliyah Dana Haughton, 1979-2001



**VK:** I also think it's really of the moment. I don't think it's rooted in something too old, and that's what I like about the transformation. Having spent so much time around people who are songwriters and working as a songwriter myself, I hate to say, "Is this what you're doing?" But is it what you're doing? Trying to contemporize it?

**GW:** Let's put it this way. Our stuff's always seemed contemporary to me. You have to understand how far inside the traditional and old-time world I am. Does *Revival* sound anything like Doc Boggs? No, not a damn thing. So I would tell you our stuff has always been contemporary. There's just some slightly more overt modernisms going on now. Not only that, not only are they more overt, but modernity is arguably part of the issue.

**VK:** This record seems in some ways very deliberate, but it also seems like there's some really beautiful synchronicity going on.

**GW:** Well, all these songs got written at about the same time. Except that "Revelator" was first. When that song was done, both Dave and I had the impression that "OK, we've started our new record." It was what we wanted to play; it was the sounds we wanted to make. I think every record has to have one song that is the template for the other songs, and that was it.

**VK:** In so many ways the whole "time" theme is beautiful.

**GW:** We titled this album the day before it was printed; I'm not kidding. So if you asked me, did you set out to make a whole album about this stuff, "No."

**VK:** No, it didn't seem like it to me.

**GW:** It's just one of these things where all these songs got spat out basically at the same time, and in a funny way they were all connected. It was completely obvious which songs were for this album, because we had about 30 or 40 songs going at one time, and it wasn't an issue which ones should get finished for this record. It was perfectly obvious.

**VK:** It just flows really beautifully, you know, from "Revelator" into "My First Lover," and then you start with the Steve Miller references. That song to me is very California. I grew up in southern California, you know, and it reminded me of being at the beach in a certain odd way.

**GW:** I can see that, that's funny. I can't remember the name of that street; there's that street in Santa Cruz that hits, like, the ocean, whatever, the boardwalk thing that curves around the cliff. There's a street that hits that; it's the one farthest north to access that beach.

**VK:** Oh, Natural Bridges Beach.

**GW:** Is that street called Natural Bridges?

**VK:** I don't know.

**GW:** But "My First Lover" makes me think of that street.

**VK:** It really reminds me of these odd kind of sunny days at the beach with the radio in the background. What I love about that song is the way that the Steve Miller choruses kind of circulate through. It's one of those memory focuses, like the smell of your grandmother's perfume.

**GW:** You know, that sort of stuff kept cropping up in this record.

**VK:** Yeah, it seems like there's a huge subconscious element to the whole thing.

**GW:** And it's funny because I was completely nondiscriminating about including "Quicksilver Girl" or "John Henry" or any traditional folk lyric, do you know what I mean? Everything was treated the same. And that was part of what was really fun about writing this album and seeing it come together — there was this time warp.

**VK:** I don't know if it's reverential, but it's a good influence.

**GW:** It was nice, though. It's saying that that lyric to some degree is out there, is part of the world, just like "Casey Jones" is part of the world.

**VK:** To go back to Neil Young, he grabbed onto a metaphor of being the time traveler going back into a pre-Columbian North America. In his interviews of the time, I think he was a little out there at that point, but he's talking about how he felt like a reincarnated Mayan king. And his obsession with Native Americans showed up in his work with songs like "Pocahontas" and things like that. But I don't think this is quite in that realm.

**GW:** I wouldn't say that I knew John Henry personally.

**VK:** But there's something kind of space age about it — that's one of the things that strikes me as very contemporary. I think you just hit on it: there's all of these references around, but they're all treated with equality. They all kind of pop up here and there, whether it's Steve Miller or a traditional reference or talking about kicking out the footlights at the Grand Ol' Opry. It's like time traveling. It's very forward. Are you aware of the fact that you're creating this mythology?

**GW:** All I'll say is that for whatever reason, all that stuff, all these events, back to Doc Boggs's records and to current events, and daily events,

everything got very tightly connected in my brain.

**VK:** Well, yeah, it sounds like you're leaping from one place to the next, but you tie it together so beautifully, it's just kind of seamless.

**GW:** This was a funny album to write because I really feel like I didn't write a single word for quite a few months. Before January there was a period last fall when all this stuff was already kind of in my head, but it took me a couple of months to work it out. It was funny because I had such a sense that progress was being made. It's like I could stare at the little

all of December and part of January. We were just like vagabonds. We slept on studio floors and stuff and were just kind of adrift out there. That's when the stuff actually started getting knocked out.

**VK:** Fairly quick writing time frame, then?

**GW:** Fairly quick, I guess, because we were in the studio March or April.

**VK:** And how long did it take you to do record this record?

**GW:** A month.

**VK:** Obviously the photographs in the CD imply that you guys are just basically recording as a duet, facing each other.

**GW:** That's what we do, except when we're standing up singing into one mic and both sort of facing each other.

**VK:** Do you work with a click at all?

**GW:** No, that would be terrible for us.

**VK:** On "I Dream a Highway" it actually feels like you guys are slowing down.

**GW:** We probably do. There's this place where it feels like we hit a pothole. There's a slide.

**VK:** But it's beautiful.

**GW:** Better than than have a song actually fight against a metronome. Sometimes that's interesting — you can get a nice push-pull and a nice rub. But you have to be really so musical to know how to deal with that. A lot of people completely lose touch with how music breathes.

**VK:** I was talking to a friend of mine who manages a store around here; he says *Time* is the number-three record at his store right now. He says it's really moving a lot, that you've been pretty popular in San Francisco for a while.

**GW:** Well, let me tell you how excited I am to be coming and playing the Fillmore, because I've never played there before.

**VK:** It's an awesome stage. I haven't been on it in a while.

**GW:** I'm very excited. This whole tour we're just getting into some of these great national rooms. Like

we just played Town Hall in Manhattan, which was great. So that's exciting for us. Our music is just so kind of spatial that it's great to be in these halls, these larger rooms where it just fills the space. Sometimes we fare a little better there than, say, at a big rock club.

**VK:** My boyfriend saw you at Slim's,

and he was blown away. You guys got a fierce pocket onstage and it works really well.

**GW:** It's funny. Sometimes people look at the two acoustic guitars, and they think they know what we do. It's a knee-jerk reaction. But that's OK, because the burden's really on us to show otherwise, and if we're not getting it across, that's our problem.

**VK:** You've got to give kudos to Dave, because he plays his instrument so beautifully.

**GW:** He does; he rings it out.

**VK:** I love seeing the way he hooks it over ... it's a beautiful sight. The guitar's so small, you know.

**GW:** It's a strange instrument.

**VK:** It is. What kind of guitar is it?

**GW:** It's a little Epiphone from 1935. It's not an expensive guitar; it's a student-grade guitar. But it's a unique instrument. It's funny, though; in a way it's a really bad instrument. In a way.

**VK:** But you know, I got one of those plastic Danelectro \$150 semi-acoustic guitars when they started reissuing them. Sometimes you find an instrument like that, and it's a bad, cheap guitar, but it sings in the right way. You're playing Gibsons mostly?

**GW:** I've been playing this J-50 for quite a while now.

**VK:** Those always have those nice round tones, and that's probably why those two guitars work so well together.

**GW:** They're happy together. Dave always plays that Epiphone of his on records, and it shows. But on the first two records I used different guitars, more what I sort of thought were recording-friendly guitars. And this is the first time that we just went in and said, "We're going to play what we play," and I mostly played the J-50.

**VK:** You were talking about the burden you have when you perform live, but this is resting the burden on the songs and just having the confidence to let the songs do their thing in the most minimal confines. And that to me is the bravest thing that a songwriter can do.

**GW:** It's funny because you know, we have so little variation anyway, because there's just the two of us. It's not like one song's going to have trombone and one song's going to have fiddle. And so I think I used to switch guitars to give us a modicum of variation. It's so funny, it's so counterintuitive that we even dispensed with that. But it was OK. And in a way I kind of get a nice benefit of it now when we go out on the road: I'm playing what I played.

**VK:** Have you ever considered going Dylan on your fans and, like, bringing out the band?

**GW:** Isn't that what we did on this record? We did that, only we didn't change instruments.

**VK:** Yeah, I guess in a certain way you guys ... did go electric —

**GW:** In our heads. ❖



**"Sometimes people look at the two acoustic guitars, and they think they know what we do. It's a knee-jerk reaction. But that's OK, because the burden's really on us to show otherwise, and if we're not getting it across, that's our problem."**

**Gillian Welch**


wheels spinning; it just hadn't all fallen into place yet.

**VK:** So you just started writing these things out in January?

**GW:** Somewhere around there. What happened was that Nashville in the winter can be very glum. Dave and I actually left town and went to Los Angeles for part of November and



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# Traces of tango

"Where are they now?" elegies ask about those who are no longer, as if there were a region where Yesterday could be Today, the Still and Not Yet.

Jorge Luis Borges

Astor Piazzolla played the bandoneón, a square squeeze box that carried traces of two squeeze boxes that came before it, the concertina and the accordion. The accordion itself carried traces of the harmonica, but instead of lips on metal, one hand played a row of buttons while the other opened and closed a set of bellows that pushed air through tuned reeds. It replaced the mouth with the chest and stomach, the head with the body, the throat with lungs and fingers. "The thing breathes," conjunto accordionist Steve Jordan once said. "It breathes just like we do."

When the accordion breathes, each button is a chord. When the bandoneón breathes, each button is two notes: one for the air being pushed in, one for the air being pulled out.

The blurred double-note breath of the bandoneón is synonymous with Argentine tango, which is to say that its inhales and exhales are synonymous with what tango has so frequently given voice to since the late 1800s: the recollection of bygone eras and the remembrance of what has been lost to time. Tangos like "Cuando tallan los recuerdos" and "Alma de bandoneón" sing of the bandoneón as a squeeze box that squeezes memory, an instrument of traces that plays memory by breathing the past into a present of solitude and melancholy. In his poem "The Tango," Argentina's greatest modern writer, Jorge Luis Borges — whose lyrics appear in a number of Piazzolla tangos — describes the tango as a music of preservation, where the tough, knife-fighting men who immigrated to lower-class Buenos Aires neighborhoods in the late 19th century are kept alive in melody "beyond time and misshapen Death." Tango songwriter Enrique Cadícamo once compared the bandoneón to a funeral, good only for making people cry.

Latvian violinist Gidon Kremer's tribute to Piazzolla — who himself became part of tango memory when he died of a stroke in 1991 — is fittingly titled *Tracing Astor* (Nonesuch). Kremer "traces" Piazzolla in that he re-creates him without reproducing him, making music that is Piazzolla without Piazzolla, an outline of him, a sketch, a skeleton. His tracing of Piazzolla in turn produces traces of Piazzolla, an album full of songs written by Piazzolla that are no longer wholly his, songs that now bear his resemblance but do not clearly show his face. For starters, there is no bandoneón on *Tracing Astor*, none of Piazzolla's trademark staccato swoons, only violins, cellos, and violas that touch down on the melancholic elegance and dapper violence his music could achieve but mainly linger above it in warm lullabies and jagged, gorgeous plucks and screeches. The closest we ever get to a Piazzolla who is not a trace is the poet Horacio Ferrer, Piazzolla's most famous collaborator, who shows up to revisit the duo's classic "Chiquilín de Bachín."

The rest of *Tracing Astor* is less interested in actuality. It's conceptualized and arranged as music for evocation, music meant to resurrect the past without retaining it. This is what separates it from another Piazzolla tribute album, Sergio and Adair Assad's deferential dual guitar homage *Sergio and Adair Assad Play Piazzolla*, which, as graceful and skilled as it is, colors in Piazzolla instead of tracing him.

By making music that treats Piazzolla as a trace (and not, say, a mentor or a legend or a real person), Kremer pulls off a lesson in deconstruction tango, exemplifying in a series of accessible, nourishing performances what European philosophers like Emanuel Levinas and Jacques Derrida have long struggled to clearly communicate in their writings on identity and language. Says Kremer's Piazzolla: The past can appear in the present but only as a trace. Say Kremer's strings: We are the trace that makes the past here but not present; we make the past have meaning, but we do not make it reappear.

One of Piazzolla's collaborations with Borges, "Alguien le dice al tango," describes the difference between a man and a tango. A man must deal with death and become familiar with the art of memory, while the tango is immortal and can afford to always look ahead. "So many things have happened to us both," Borges tells the tango that comes from Piazzolla's bandoneón, "The departures and the weight of loving and not being loved. I will have died and you will continue shoring in our life. Buenos Aires does not forget you, tango who was and who will be." Kremer understands this difference between mortal man and immortal music and never asks either to pretend to play roles they will never play. On *Tracing Astor*, Piazzolla's tangos still belong to both the "was" and the "will be," while Piazzolla himself is all "was," all memory, traced into a present that will someday be gone too. ❖

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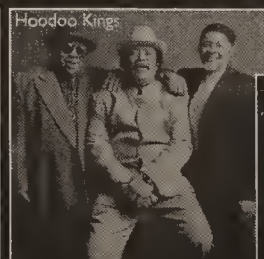
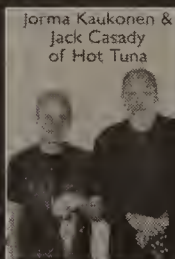
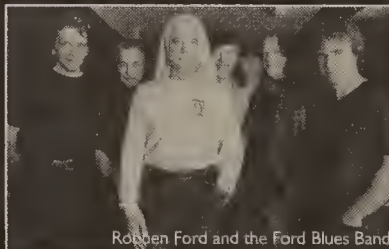
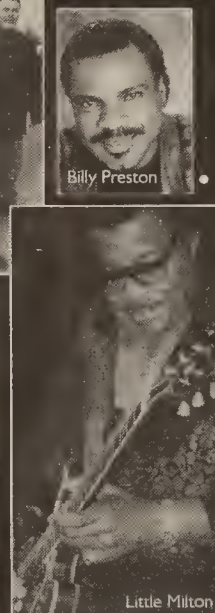
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# Summer camping

*Wet Hot American Summer* takes the teen movie to new extremes.

By Dennis Harvey

Forever young and thus forever so five minutes ago, teen movies are the ground zero for each micro-generation's shortest-attention-spanned moment. To some extent, it is true that George Lucas ruined movies forever by creating *Star Wars*, which pretty much single-handedly made studios think that the only demographic worth targeting lay in the heyday between Barbie collection and B.A. accreditation. But let us not forget that Lucas also kinda invented the teen flick with his prior *American Graffiti*, and that — while we still decry the mentality that forces potentially great ideas like the *Planet of the Apes* remake to aim low enough for, ahem, unsophisticated audiences — is a very good thing.

Imagine a world without *Fast Times at Ridgemont High*, *Sixteen Candles*, *Clueless*, *Dazed and Confused*, and *Road Trip*, let alone such crapulicious T&A classics as *H.O.T.S.* and *Spring Break*. Yes, it's a scary thought, but one you don't have to have, because your formative memories are here to stay — in all current and future viewing formats — even as new armies of impressionable youth with allowance money get spoon-fed their very own future cinematic keepsakes. Someday, someone will look back on the Freddie Prinze Jr. oeuvre and sigh, "He was the Scott Baio of his generation." And how right they will be.

For those with a somewhat older frame of pop culture reference, *Wet Hot American Summer* offers in-jokes aplenty. Cowritten by Michael Showalter and David Wain of erstwhile MTV-broadcast comedy troupe the State, the

Wain-directed feature wanks happily with the throbbing conventions of teen comedies circa 1978 (*Animal House*) through 1987 (when Bangle Susannah Hoff's mom-directed vehicle *The Alnighier* ended an era with a whimper). In between thrived infinite celluloid acres of tan-line exposure and sub-John Hughes pranksterism. There were van movies, frat movies, beach movies, high school class-warfare movies, "losing it" movies (including the identically titled one Tom Cruise wishes you'd forget about), cheerleader movies, nerd movies, and 2,836 *Porky's* movies.

*Wet Hot* specifically addresses the summer camp movie, an anti-Disney phenom aimed squarely at the average 13-year-old's least wholesome appetites. Its kickoff was 1979's alarmingly successful *Meatballs*, a Canadian tax write-off that made Bill Murray, Ivan Reitman, and bazillions. (Bet you didn't know about, let alone see, *Meatballs III* — another 1987 subgenre death knell, this one starring no less than Sally Kellerman.) The next year brought *Little Darlings*, wherein Tatum O'Neal and Kristy McNichol bet cash money on who'd first straddle Matt Dillon to virginity-ending victory.

Of course, these days we like our adolescents slutty-looking but allegedly chaste — Britney is so an appropriate role model for girls! — which means *Wet Hot American Summer* must oddly satirize teen flicks without actually featuring any characters between the ages 13 and 15. Camp Firewood is a rural Maine enclave with elementary-school enrollees running amok and a supreme-

ly bored high school and collegiate staff hoping to score some last-minute nookie under the watch of beleaguered camp director Beth (Janeane Garofalo), who could use a little action herself.

It's hard to send up something that was intentionally silly in the first place, and for a while *Wet Hot* seems to be too-passively surfing for ideas, coming up with a few good 'uns but delivering them with little verve or follow-through. Like many movies conceived by sketch or stand-up comics (e.g., *Shakes the Clown*, *Brain Candy*, etc.), it has an improvisational slackness that doesn't discern between inspired and flat-lined scenes, while the overall narrative engine — such as it is — idles in neutral. Until midpoint, this is the kind of pleasant semi-misfire you wish was half as much fun to watch as it undoubtedly was to make.

Whether via on-set learning curve, master planning, or dumb luck, however, *Wet Hot* does get better as it goes along, moving from mildly to pretty funny, then to erratically really funny, then hitting that *Airplane!* level of pointillist absurdism where you feel jokes flat-lining because you're still in tears over the last brilliant one. Somewhere during that progress the film stops being lame itself and becomes a uniquely pomo ode to lameness. (Well, not entirely unique: the under-rated indie doofus caper *Safe Men*, not to mention local helmer Gabe Weisert's territory-sharing *Fishing with Gandhi* and *Cow Monkey*, are similar instances of humor so dedicatedly faux lame that viewers tend to either convulse with joy



**Little darlings:** David Hyde Pierce and Janeane Garofalo enjoy a moment of relaxation at Camp Firewood.

or brood in stony silence.) The apex arrives when discreetly multicasted Showalter hosts Camp Firewood's last-night talent show as a "visiting Catskills comedian" of stupefying banality. He's so unfunny, he's positively hysterical.

There are other sweet morsels of surreal yukkery here: *Law and Order* and *Oz* regular Christopher Meloni shows a whole other demented side as the camp cook, a Vietnam vet who hears voices — in particular one emitting Yoda-like wisdoms from a can of mixed vegetables. His climactic gotta-be-me cafeteria speech is the kind of character payoff that can make a whole movie worthwhile. Waiting in vain for their own genius moment are Garofalo, whose usual perfectly deadpan line readings can only elevate a blah whole-wheat-hippie-chick role so far, and *Saturday Night Live*'s Molly Shannon, whose entire part (as an art teacher forever weeping over her imminent divorce) falls flat. On the other hand, happy little impressions are made hither and yon by a very creepy sci-fi dweeb (Kevin Sussman), a psychotically sulky jock counselor (heavyweight stage actor Paul Rudd), and a closeted gay couple (Michael Ian Black, Bradley Cooper).

Desperately seeking more screen time — give us the DVD extras now — is former Upright Citizens League member Amy Poehler, playing a drama instructor so high-strung you could launch an arrow from any one among her frequent (yet not frequent enough) tantrums. Somebody introduce this woman to Christopher Guest, pronto.

Ultimately doing A-plus honor by the genre it at first seems just hazily focused on, *Wet Hot American Summer* duly leaves all preadolescent charges safely plucked from drowning and other wilderness perils (well, most of them make it ... why be picky?). The nerds emerge armed with new levels of self-esteem, having bravely prevented a potential UFO-collision massacre that would have ended the season on a sour note. And of course, all appropriately aged staff get laid. Everybody's happy. Give or take a few slow spots — go ahead, just take the first 45 minutes — *Wet Hot* could leave your hitherto smoke-blowing summer feeling a few medicinal degrees higher, too. ❖

**'Wet Hot American Summer' opens Fri/31 at Bay Area theaters. See Movie Clock, page 98, for show times.**

## Script doctor

### That sinking feeling

Choose your disaster movie — *The Towering Inferno*? *Titanic*? *Earthquake*? — the metaphor fits. As the daily papers' business sections and obituaries start becoming interchangeable, a whole new artistic exodus out of San Francisco begins. We'll go with *The Poseidon Adventure*, given that San Francisco would do so well in the role of the zaftig Shelly Winters, exposing panties to go in for the rescue. The cruise ship is flopping, owing, of course, to the tidal waves of cash flowing in, and now out, of this city. If the boom ushered out artists without rent control or day jobs a while ago, it's the bust that coincides with the mass exit of critics, programmers, and curators.

Last week came the news that yet a third major programmer at the S.F. International Film Festival had jumped ship. After artistic director Peter Scarlet headed off to the Cinémathèque Française, and Golden Gate Awards programmer Brian Gordon left for the Nashville Film Festival earlier this year, associate director of programming Rachel Rosen announced that she got the programming director job at the Los Angeles Film Festival. With the S.F. festival looking like it's being run by the *Chronicle's* "Movie Insider,"

who can blame her? It's a short eight months to opening night, and we're all worried that the next recipient of the Akira Kurosawa Award for Lifetime Achievement might just be someone as compelling as ... Mel Gibson.

Meanwhile, ex-*Ex-then-Chron* critic Wesley Morris, whose endearingly smarty-pants voice always seemed at odds with the more middlebrow character of the daily, is heading for New York on short notice. "There is a difference between the papers," he says. "A lot of people here are not being used to the best of their ability, and I don't want to be one of those people." He gave his two weeks' notice; many in the local film community didn't know his last day was Aug. 24. "The *Chronicle* needs to evolve a little," he says. "I'm more excited about being somewhere where things are already in place."

And of course, in the fine arts, San Francisco Museum of Modern Art's high-profile director David Ross made a surprise announcement of his resignation Aug. 16 — effective immediately — sending shock waves and megabytes of e-mail gossip pulsing through the entire art world, with new permutations erupting daily. (The announcement overshadowed other blows to the local art scene, such as layoffs of key figures at the Ansel Adams Center for Photography.) The official SFMOMA press release, issued the afternoon Ross left the job, stated that "in recent months it became

clear that his priorities diverge from those of the Museum." In an Aug. 21 *Chronicle* article David Bonetti reported that Ross had admitted that his seemingly abrupt departure was actually months in the making and was financially motivated. "I decided to just go make some money," Ross, a man making a \$393,000 salary at SFMOMA, said. He is planning on doing it in some part through a dot-com retail art site. But ... now?

Ross, self-described in the *Chron* article as "an impetuous person," seemed calm and collected in an e-mail, saying, "Things are working out in a very good way, and more or less as I'd hoped." But his departure adds to a list of holes in the museum staff — including the business managing deputy director and curator of architecture and design, a position left vacant by Aaron Betsky, who departed in June to head the Netherlands Architecture Institute — and comes on the cusp of touchy union contract negotiations for some nonmanagement staff. Like SFIFF, SFMOMA is in a position to remake itself, but how large operations manage to move forward without any staff in place is a mystery. We can picture the want ads: New visionaries needed to run major S.F. cultural institutions. But we're not holding our breath. (Susan Gerhard and Glen Helfand)

*Script doctor is an occasional column that will run in the film section.*



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adg film

# Bread rises

*Bread and Roses* elevates beyond the typical "life-embracing" art film.

By Alec Nevala-Lee

Venice must be the sexiest city ever captured on celluloid — its reflective surfaces and delicate colors are a cinematographer's paradise — but in Silvio Soldini's *Bread and Tulips* that shimmering dreamscape recedes into the background, which is just where it should be. A lazier moviemaker might have used the scenery for cheap romantic effects, but this enchanting Italian import doesn't let its location do all the work: here, for once, is a whimsical journey of self-discovery that actually earns its blissful ending, instead of conning the audience with pretty pictures.

There are echoes of Fellini in the movie's opening scenes, as a gaggle of bored Italian tourists lugs camcorders and cell phones past Roman ruins in a desultory parade, but the film takes off on its own loopy trajectory when housewife Rosalba (Licia Maglietta) is left behind by the tour bus. Her husband, Mimmo (Antonio Catania), a dark, perpetually apoplectic toilet salesman, chews her out over the phone and orders her to wait for him, but Rosalba goes off and hitches a ride home. When she reaches their hometown, however, she keeps on driving and doesn't stop until she finds herself in Venice.

Why? The film hints at the reasons behind Rosalba's flight, but Maglietta's face is what sells it. From certain angles she's a knockout, and at times she looks uncannily like an older, more mortal Isabella Rossellini. When we first see her, though, she seems washed out and drab. Her beauty is still there, but we can see how a long marriage and two teenage sons have begun to change it into something rather plain and ordinary; we don't even realize how much this marriage has worn her down until we see her in Venice, where she blooms.

Soon after her arrival Rosalba encounters the usual mix of curious characters, including an aging florist (Felice Andreasi), who claims to come from a family of anarchists and offers her a job, and a holistic beautician and masseuse (Marina Massironi), who glides through the film looking as glittery and shimmering as the tiny star glued to her



More than a pretty picture: Licia Maglietta stars as Rosalba, a housewife left behind by a tour bus, in Silvio Soldini's whimsical journey of self-discovery.

forehead. And then there's Fernando (Bruno Ganz), a waiter at a small brasserie: his eyes are sad and his speech formal, but he invites Rosalba to stay in his apartment for the night, treating her visit as an excuse to put off hanging himself.

All this is charming but fairly standard; an art-house comedy that can't come up with a passel of eccentric Italians isn't even trying. Then, about a third of the way into the picture, a character appears who simply tucks the movie under his arm and carries it off. He's a private eye — really an out-of-work plumber — named Constantino (Giuseppe Battiston) whom Rosalba's husband has hired to track down his wife. With his round, harmless face and slob demeanor, Constantino resembles the American documentarian Michael Moore, but without the smarts; he's a well-meaning butterball, and his scenes have a kind of slapstick innocence that lends a much needed comic counterpoint to the main story.

If the film has a weak link, it's the handling of Ganz's character. With his soulful eyes and cerebral forehead, Ganz (*Wings of Desire*) has one of the greatest brooding faces in all of cinema; as his hairline recedes, his charisma increases, and

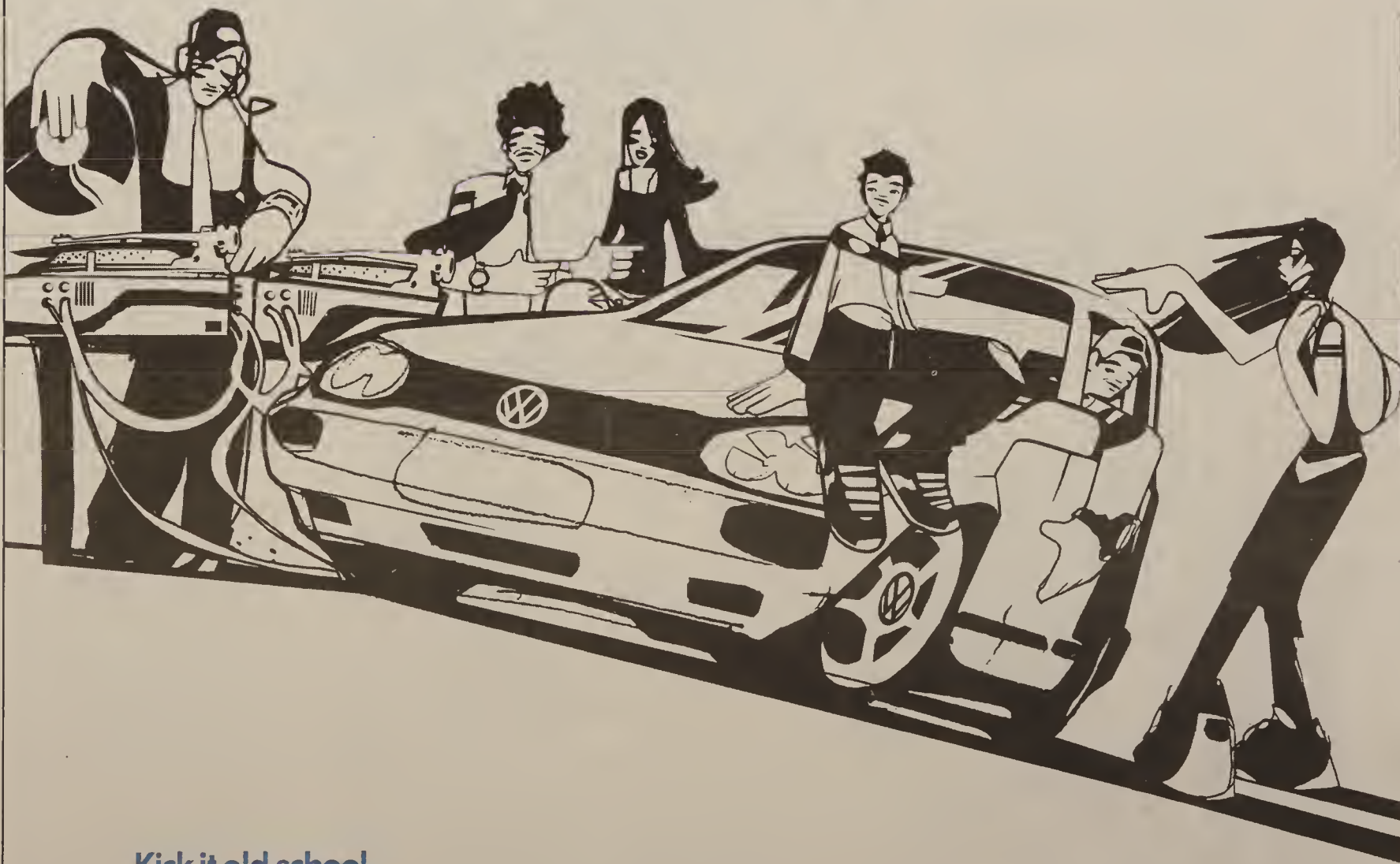
when the movie focuses on his expressive features, he's still compelling. Unfortunately, the script makes his character into a self-taught gentleman who speaks entirely in flowery, poetic phrases, and the conceit doesn't quite come off, possibly because of the translation: Fernando is clearly meant to sound like an old-fashioned romantic, but his subtitles read like purple prose studded with SAT words.

Because of this, the budding romance between Rosalba and Fernando doesn't inspire the kind of passion it should, even though the film hedges its bets by making her husband a philanderer as well as a boor. For the most part, however, *Bread and Tulips* stands as a rebuke to the flood of dull, "life-embracing" movies that lack the courage to embrace even the possibilities of their own medium. It's full of loose ends and flashes of comic inspiration, and it allows its narrative to drift into unexpected places. As a result, an otherwise shopworn message gains a new conviction: unlike most movies that preach liberation, *Bread and Tulips* grants itself the same freedom. ❖

'Bread and Tulips' opens Fri/31 at Bay Area theaters. See Movie Clock, page 98, for show times.




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theater

Rise above: Dazzling choreography and ingenious rhymes make *Beatbox: A Raparetta* soar.



## Raparetta shines

Talent triumphs over cardboard script.

By Brad Rosenstein

Theater Artaud has established a serious track record for exploring hip-hop as a complete art form. In recent seasons the theater has showcased some of the country's finest and most innovative hip-hop artists pursuing fusions of word, theater, dance, music, and image. The latest entry is *Beatbox: A Raparetta*, a hip-hop musical hybrid by Dan Wolf and Tommy Shepherd. Written completely in rhyme and frequently accompanied by live beatboxing and DJ Raw B, the show finds its groove at the get-go. Set in and around an inner-city alley, the piece focuses on a group of aspiring young performers and artists who are using their skills to pull themselves up while creating their own sense of family.

Finch (Shepherd) is surrogate brother and father to his b-boy crew, which includes volatile Tet (Carlos Aguirre) and perennial tagalong Malloy (Wolf). Tet feels threatened when the talented Zac (Keith Pinto) returns to the hood after a tour, flush with cash and the skills of a pro. They cross paths in a local club, along with spoken word and graffiti artists from a nearby college, all of them dodging cops and bullets while trying to find a place for themselves in the world. There are echoes of everything from *West Side Story* to Sam Shepard's *The*

*Tooth of Crime*, but at its best the show lets loose a rich, original voice.

Despite some occasionally ingenious rhymes, the script is pretty cardboard-flat. Shepherd and Wolf, members of the East Bay's Felonious: onelove-hiphop who also work extensively with youth, have produced a show that is heavy on platitudes. A number of characters and situations go nowhere, and the sketchy central conflict gets melodramatically pumped up rather than explored. But whenever the show beats or dances, it takes flight. Shepherd and Aguirre are tremendously gifted, and musically the show rocks. Pinto's dazzling choreography for himself and an ensemble of dancers ignites the house, and the dynamic staging by Wolf and Gendell Hernandez shines with visual and rhythmic flair.

It's a pleasure to see a young company already brimming with so much talent, craft, and discipline, and when its members let it rip, they make a far more eloquent case for hip-hop as a force of peace, power, and beauty than the one-dimensional script does. For all its earnestness, the show beats in tune with the heart, and with luck the performers will keep working together. If their material could aspire to the sophistication of Sarah Jones, Will Power, or Danny Hoch, it — coupled with their performance chops — could truly blow the roof off.

### 'Winesburg' comes to life

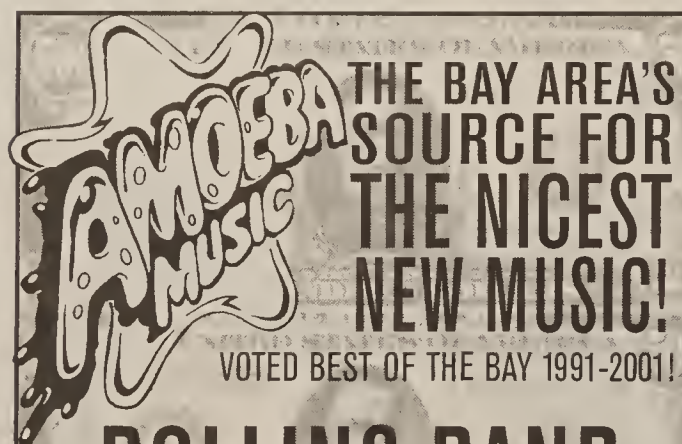
Like Upton Sinclair, another early-20th-century American author recently featured by Word for Word, Sherwood Anderson is one of those "footnote" writers who tend to fade in your consciousness after high school, often remembered more for their contemporary influence than for the lasting value of their work. Word for Word's current coproduction with the Shotgun Players of Winesburg, Ohio: *Tales of the Grotesques* makes a substantial case for Anderson's masterpiece, one that may send you scurrying out to the nearest bookstore.

Anderson's novel, a collection of 24 interconnected short stories, gives a prismatic vision of a small town edging uncertainly into the 20th century. Although the book's aggregate effect is epic, the focus throughout is intensely personal: like the "twisted little apples that grow in the orchards of Winesburg," the town's litany of lost souls hunger for more than their limited time and place can give them. This production stages four of the stories, seemingly less for any logical congruence than as an emotional progression of characters increasingly betrayed by their dreams. Clive Worsley does standout comic work as the title character in "A Man of Ideas"; his imaginative, bubbling non sequiturs continually stymie the town. And Beth Donohue is brilliant as Louise Bentley, a bright young woman whose desperate hunger for love drives her to bitter consequences.

Using little more than some handsome wooden tables and Jim Cave's beguiling lights, director Delia MacDougall crafts these brief, even jagged vignettes into a hypnotic whole. The cast's collective vocalizations and stylized movements get a bit arty and self-conscious, but the ensemble creates emotional harmonies as bittersweet as David Reyes's haunting sound design. "Only the few know the sweetness of the twisted apples," writes Anderson, but this fine production makes their taste fresh and palpable. ❖

**'Beatbox: A Raparetta.'** Wed/5–Fri/7, 8 p.m. (also Wed/5–Fri/7, 4 p.m.); Sat/8, 3 and 8 p.m., Theater Artaud, 450 Florida, S.F. \$25. (415) 621-7797.

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# Street sheet

Jimi!!!! By Mike McGuirk

San Francisco is a great city. Beautiful views, nice liberal attitudes. People drink a lot of Jamba Juice here. They like to let you know that they represent *one less car*. That's great, isn't it? Good for you!

Anyway, San Fran — great place. But as far as street musicians go, it's got nothing on Cambridge, Mass. Specifically, the antlike hordes of greasy-haired losers playing through Pignose amps and looking for your dollars in Harvard Square, which is a lot like Telegraph Avenue in Berkeley — only with just a little less hippie-stank in the air.

As a teenager I used to spend the majority of my weekends in Harvard Square, shopping for records and enjoying life outside of the shithole suburb I lived in. There were tons of musicians in those days. There was the skinny freak named Manny with shit-gray hair and an acoustic guitar, playing "Wish You Were Here" in an unbelievably grating off-key warble. I hate that guy. Me and my friends used to yell "Shut up! Shut up! Jesus Christ *shut up!*" at him, but he would never stop. He'd just start up with "Tambourine Man." There was the Jamaican guy who sang the first verse of "Losing My Religion" over and over in a barely intelligible falsetto, until one day when he apparently figured out "Redemption Song" and sang that. And there was a magician fond of staring people down and performing a disturbing trick in which Three Card Monte took on a satanic, crowd-flattening, joke's-on-you-asshole vibe. He would end his presentation by drawling, "I don't want or need your change so keep it. I just do this because I *can*." That guy was great. I was in Harvard Square recently, and they were all still at it. Everyone except Jimi Hendrix Guy.

He was the king of all street musicians. He dressed like Jimi. He played like Jimi. When you could get him to talk, he would tell you he was Jimi. He made the feedback dance just like Jimi. He played his guitar upside down, behind his head, and with his teeth. He wore a sweaty, tie-dyed headband. But the sounds that came out of the boom box he had his off-white crap-guitar plugged into were not Jimi. They were Jimi Hendrix Guy.

He played songs by his hero, but always just a little bit off. He re-created "Voodoo Chile" with a manic ear for detail, getting to every note of the solo until inevitably he would ... miss — out of key, off-time, somewhere outside of Jimi's realm. It was beautiful, really. If he'd been playing the songs note-for-note, and hitting them all, you would never have noticed him. He would have been

He was the king of all street musicians. He dressed like Jimi. He played like Jimi. When you could get him to talk, he would tell you he was Jimi.



just another street musician. But with the added dimension he became a kind of idiot savant, a true rock godhead — in my mind anyway, whatever that's worth.

I watched him every chance I could as a teenager, just like my brother before me. Jimi Hendrix Guy had been around a long, long time. But then he disappeared. My cousin and I wandered around Harvard Square tripping, searching for the safety of Jimi Hendrix Guy's Corner, where he'd be with maybe two or three others. Jimi Guy was not all that popular. Everybody always watched those dickheads the Incredible Casuals, who played comic funtime acoustica and raked in the tourist cash. Nobody liked Jimi Hendrix Guy because he was an artist, and he took his thing very seriously. For our drug-addled brains, the solitude of nonstop almost-Hendrix was the perfect way to spend an hour when you were sideways.

But he was gone. Later on, reports floated in that Jimi Hendrix Guy had been spotted on the streets of New York City, contorting his body and making his guitar shriek just the way the real Jimi did. Or that he had gone into the studio to record a tribute to the real Jimi, but the session ended in confusion and disaster. Eventually I forgot about Jimi Hendrix Guy and contented myself with the scary magician.

Years passed, and I moved out to gray-skied San Francisco. Occasionally I run into a street musician with some flair, but not very often. The obscenity-prone guy on Valencia Street who looks exactly like William H. Macy is my favorite. Anyway, I was coming back from a movie at the St. Francis (great place, you should check it out, you don't even have to bring your own needles!) a few weeks ago, walking up Market, when I heard a band playing some overblown blues song at the corner of Fourth Street. I recognized Hendrix's "Red House." I thought of Jimi Hendrix Guy and laughed. A crowd was gathered around the band, and I hadn't yet seen the guitar player, when it happened. *The bad note*. I thought to myself, "That sounds just like Jimi Hendrix Guy. It couldn't be ..." But by that time I knew the answer.

The boom box was gone, replaced by a bass player and a drummer. Jimi Hendrix Guy's headband was clean and new. He had a glowing nimbus hovering over him. I listened until I couldn't stand his miserable playing, and I moved on, knowing that Jimi Hendrix Guy was the best street musician, ever. I wanted to yell I was so happy. ❖

## Top 10 Assholes in the Rock and Roll Hall of Fame

1. Billy Joel
2. Grace Slick
3. Dick Clark
4. David Crosby
5. Bill Graham
6. Pete Seeger
7. Lou Reed
8. Jermaine Jackson
9. All of the Eagles
10. Eric Clapton

John O'Neill

## Glaring Omissions

from the Rock and Roll Hall of Fame, Tip of the Iceberg Category

1. Link Wray
2. Stooges
3. Arthur Alexander
4. Sonics
5. Dick Dale
6. Ramones
7. MC5
8. Josh White (Early Influences)
9. Son House (ditto)
10. Charlie Feathers
11. Zombies
12. Pretty Things
13. Wailers (not *those* Wailers)
14. Paul Revere and the Raiders
15. Joe Meek (Non-Performer)
16. Wanda Jackson
17. Wynonie Harris
18. Bull Moose Jackson (Early Influences)
19. Ventures
20. New York Dolls

J.O.

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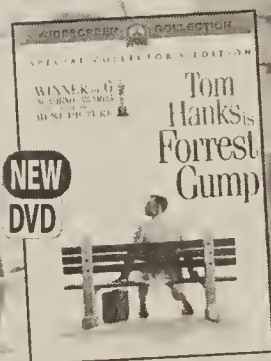
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# Collective soul

Goapele's debut album is a labor of love. *By Eric K. Arnold*

The Bay Area is recognized worldwide as a breeding ground for indie hip-hop acts, but there may be just as many talented singers and musicians in the urban soul scene. This eclectic subgenre is looking more and more like a full-fledged movement these days, what with Ledisi's jazzy diva stylings, Xroads' eccentric urban folk, Martin Luther's retro romanticism, the Oakland Africanz' rock-tinged grooves, Kofy Brown's progressive, alternative R&B, Kween's sugary funk, and the organic breaks of Mission, Felonious, and 75 Degrees.

This might seem like a recent trend for listeners more familiar with Alicia Keys than Alicia Myers, but if anything, it's a resurgence of sorts. In the '80s and '90s the region produced commercially successful major-label R&B acts like Club Nouveau, Sheila E., Tony Toni Toné, En Vogue, Passion, and Christion, who built on a foundation laid by Sly Stone, Graham Central Station, Tower of Power, and Con Funk Shun in the '70s. Then there are the artists who should have been big — in a perfect world they would have been — but never made it for various reasons: the Braids, Lady Blue, Vickia. The Bay's current soul vibe is — for the moment, anyway — more underground-oriented than mainstream, although it has the potential for commercial crossover.

In a relatively short time 22-year-old Oakland-based singer-songwriter Goapele Mohlabane (who goes by her first name) has emerged as a rising star in the Bay Area's urban music community. Yet while it's relatively easy for a promising young artist to achieve local celebrity, stepping past regional fame on the way to national prominence requires a little more doing. Talent alone is not enough; it takes savvy and dedication — and a few well-connected friends in the music industry doesn't hurt, either.

Goapele is lucky enough to have all three. After honing her vocal chops in the Oakland Youth Chorus and at the Berklee College of Music in Boston (where she studied textbooks on the music business as well as arias), in the past two years she's quietly taken the Bay Area music scene by storm.

Along with Ipo, Niloo, Kimiko Joy, and Mahasin, Goapele first surfaced on the all-woman posse cut "Don't Explain," the anti-Proposition 21 anthem put out by youth activists

Underground Railroad in 1999. Amid the impassioned calls for liberation, Goapele's verse rang out like a beacon of common sense:

"Hush now don't explain / You should overflow with shame / Persecuting children oppressing constricting their veins / Don't explain / Step to the plain my people in this new millennium / Change is here / We're blessed with truth / Don't be scared away."

Goapele hasn't been around to promote it — she's on the road with Spearhead.

Calling from a pay phone in Vancouver, where Michael Franti and company have stopped for a brief rest in the midst of a grueling road schedule, Goapele admits that being on the road takes some getting used to. "Any experiences I've had with touring before have been a couple shows here, a couple shows there," she says. "It hasn't been a monthlong tour, every-

be an individual in the Bay Area ... I got a lot of encouragement in that."

If the singer — who describes herself and her brother as South African Jews — represents a postcardlike image of Bay Area multiculturalism, true to the region's reputation, social activism runs through her veins as well.

As a young child, Goapele became used to seeing the likes of Hugh Masekela, Miriam Makeba, and Zulu Spear hanging out at her parents' house, where a steady diet of South African music, reggae, and jazz was constantly in rotation. "I think what I heard a lot of artists talking about was unique, because South Africa's history is unique," she recalls. Given that history, she says with understatement, "It's taken a long time to get to

Having grown up in the urban environs of Oakland, Berkeley, and Los Angeles, Goapele has created a sound that reveals a pronounced hip-hop influence. Yet it might be more accurate to call her a soulful jazz singer who just happened to be horn into the hip-hop generation. As such, she doesn't feel a need to restrict herself to one genre or another.

"Sometimes I feel we don't give people enough credit for how open we can be," she says. "I think the genre of soul is so broad now, I can fit myself into that."

Though you can hear Goapele's primary vocal influences — Sade, Nina Simone, Aretha Franklin, Lauryn Hill — in her music, she has her own expressive style, one that emphasizes feeling and intensity. If her lyrics come off as highly personal, that's because they are. Many of her songs, she says, started out as journal entries. The fact that she writes all her own lyrics makes a world of difference when you compare Goapele to today's high-gloss R&B singers, many of whom sound unconvincing mouthing words they didn't pen. She's also comfortable using slang phrases, which add a contemporary sheen to her often retro-flavored material.

"When you got me open / You faked on me," she laments on "Too Much the Same," a song distinguished by rippling electric piano and jazzy guitar runs. Besides boasting a memorable hook — "you're so fuckin' romantic" — "Romantic" has the same combination of slinky blues-funk and telling-it-like-it-is vocals that made Jill Scott's "Love Rain" and Hill's "Ex-Factor" so popular. Another study in contrast is "Childhood Drama," which loops the familiar breakbeat Supercat and Mary J. Blige bubbled to on "Dolly My Baby" (Herbie Hancock's "Watermelon Man"), then matches it with lyrics describing a child's guilt and confusion over her parents' divorce. Despite its provocative title and references to "keeping it real," "Butterfly Kisses" has a funk-tinged jazz bass line that suggests Anita more than Janet, while "Things Don't Exist" is a fairly conventional, yet well-executed torch ballad that highlights Goapele's subtle use of phrasing to convey emotional resonance.

"It Takes More," *Closer's* most thugged-out track, is also its most message oriented. The song relates a sad tale of a 14-year-old from the hood who winds up on lockdown in the criminal justice system, a story that unfortunately rings all too true these days. "It takes more than two to raise a youth ... I wish I was there for you," Goapele signifies, recalling the



**Tell me something good:** Growing up in the urban areas of Oakland, Berkeley, and Los Angeles has given Goapele's soulful jazz a pronounced hip-hop influence.

The song was widely distributed at rallies and protests throughout the No on 21 campaign. Since then Goapele has been a frequent performer at Local 1200-affiliated events in Oakland and San Francisco, rocking her own originals and covers of "Tell Me Something Good" and "Cherchez Le Ghost" over instrumentals at community rallies and local venues such as La Peña, Mingles, and the Justice League.

Recently, Goapele released her debut album, *Closer*, with the help of her Local 1200 family — a quite literal term in this case, since the DJ collective includes her brother Namane Mohlabane and her boyfriend, Theo Rodrigues. The CD is selling briskly at Tempo, Local 1200's Thursday night weekly at O-town's Bluesville, but

day a different place." Goapele appears to be holding up well, even if it's obvious that she misses her friends and family back home.

"I'm grateful I was raised in the Bay Area," she says, her words coming out in a rush. "I've been other places and just come to realize how open-minded the Bay Area is."

The Bay Area, she maintains, has a strong sense of community — and community awareness — that you just don't find in other areas. "I can go to shows, and I can see people I grew up with, my peers, and we can be listening to the same music. I think when it comes to what's going on in society, it's kind of expected that we're going to talk about it and react to it and support each other." Most of all, Goapele says, "It's OK to

where people are at."

Goapele doesn't really remember a time when she wasn't musically inclined. "I always loved to sing," she says. "My mom says that even when I was a toddler or whatever, I'd be humming stuff. When I was a little kid, me and my friends would make up shows and dream about being famous singers and dancers."

A project that originated in the wide-eyed visions of childhood but begun in earnest two years ago, *Closer* presents a wide-ranging mix of various musical styles, incorporating elements of jazz, rhythm and blues (not R&B), soul, hip-hop, and gospel. "My album has something for everyone," Goapele says. It's a bit of a music industry cliché, but she actually means it.

*Continued on page 53*



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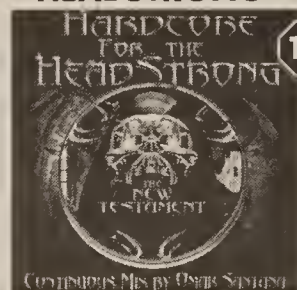
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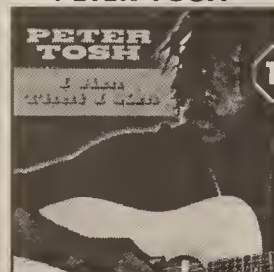
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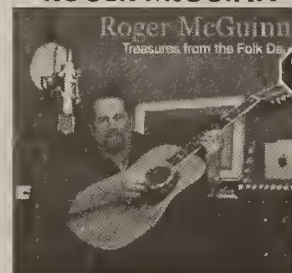
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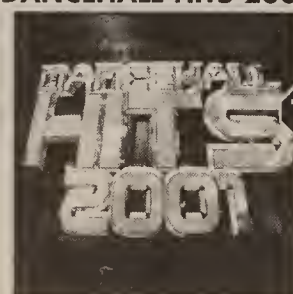
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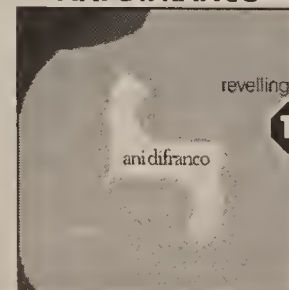
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## Goapele

From page 51

famous African maxim "It takes a village to raise a child."

Even though it's a wide-ranging, musically ambitious project, *Closer* holds up well as an album. And while it isn't overproduced, it's not exactly underproduced either. That's fairly amazing, considering *Closer* was made for well under \$10,000, a fraction of the cost of producing an album with an equivalent level of musical precision on a major-label — for which \$100,000 (not including a

Although Goapele received songwriting credit, she admits to having mixed feelings about the situation.

"When it came down to it, I feel like the music that was created out of that was so special that I wanted them to still use it," she says diplomatically. "I would have loved to sing it too, but, y'know, there's different stepping stones that we all have to go through to get credibility. I feel like at the end, it was still something that I could be proud of, just having my [song] on Blue Note. I know I'll be working with Solive in the future, so I'm not too upset."

"I'm grateful I was raised in the Bay Area. I can go to shows, and I can see people I grew up with, my peers, and we can be listening to the same music. I think when it comes to what's going on in society, it's kind of expected that we're going to talk about it and react to it and support each other."

Goapele

video) is a low-end figure. Indeed, the most discernable difference between *Closer* and other recent albums by major-label urban jazz-soul artists might well be the amount of money spent on marketing and promotion.

Perhaps the most satisfying aspect of making the album for Goapele — who also served as *Closer's* executive producer — was that it was made without concern for mainstream accessibility or a need to fit into a certain image. To her credit, Goapele avoids any semblance of Destiny's Child-like faux feminism or easily marketable hoochierdom in her music: there are no female baller anthems or baby daddy chastisements anywhere to be found on *Closer's* 10 tracks. "It's more about the vibe to me," she says. "Writing my songs and the music that feels right is what I want to put out there."

Staying true to the Bay Area's independent tradition, Goapele says that getting the album done was a matter of "just using the resources that my family, my friends, and the fellow musicians around me had."

In addition to Bay Area folks like DJ Fuze, Michael Aaueberg, Johnson, and Amp Live, Goapele called on several of the musicians she'd met at Berklee, including Adam and Neal Evans, Adam Deitch, and Jeff Bhasker. Two songs feature Eric Krasno, best known these days as the guitar player for Blue Note recording artists Solive, whose recent self-titled debut hit number one on the CMJ jazz charts.

Interestingly, Solive's album includes another version of "Romantic." However, the label insisted on using a different singer.

She's also not mad at the reception *Closer* has gotten. In fact, she's been pleasantly surprised that the album's appeal has transcended specific genre categories. "I was kinda thinking, people that like jazz might only like one song, people that like hip-hop might only like two songs, but the feedback that I've been getting from people — hip-hop heads like 'Things Don't Exist,' which is really a jazz song. And other people that I thought would like the more jazzy stuff [also] like the more hip-hop stuff."

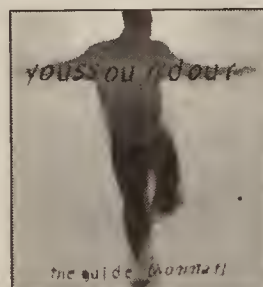
A hint of Goapele's potential to break out of the underground was evidenced at a recent Interscope records showcase of contemporary, major-label R&B held at the Justice League. During a set break between the attitudinal sista-isms of Jaguar and Bilal's updated "Trouble Man" shtick, someone upstairs in the DJ booth slipped in *Closer's* title track. The song, which could easily have been the latest from Scott or Sade, not some fresh young upstart from the O, matched the evening's nouveau soul vibe perfectly.

"Closer to my dreams / I'm getting higher and higher," Goapele's sensual voice rang out, flavored by sparse, melodic jazz guitar licks and anchored by a resonant soul clap. Mellow and unassuming at first, the song soon rose on a cool, lilting groove, becoming richer and fuller with every passing second. Almost imperceptibly, it insinuated itself into every ear in the house with all the smooth creaminess of a butter toffee. By the time anyone realized what was happening, it had already happened. No one complained, however — they were too husy feeling good. ❖

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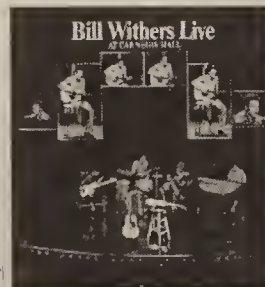


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# Concert Update

sfbg.com

## just announced

**BLACK EYED PEAS**  
9/13 14 Justice League  
**JAMES TAYLOR QUARTET**  
9/26 Bimbo's  
**DJ GREYBOY**  
9/26 Bimbo's  
**TURIN BRAKES**  
9/30 Bimbo's  
**PEORO THE LION**  
10/2 Great American Music Hall  
**THE FAINT**  
10/3 Bottom of the Hill  
**CHARLIE HUNTER**  
10/5 The Fillmore  
**GOLDFRAPP**  
10/11 Bimbo's  
**LOS STRAIGHTJACKETS**  
10/13 Slim's  
**RAY OAVIES**  
10/16-17 The Warfield

## this week

**STATIC-X**  
**DEADSY**  
8/30 The Fillmore  
**BILLY IOUL**  
8/30 The Warfield  
**\*FASTER PUSSYCAT**  
9/30 The Pound, SF  
**OAMON & NAOMI**  
8/30 Bottom of the Hill  
**ROLLINS BANO**  
9/1 The Fillmore  
**\*HER SPACE HOLIOAY**  
**AMERICAN ANALOG SET**  
8/31 Bottom of the Hill  
**\*THE DEMONICS**  
**THE LEWO**  
9/1 The Pound  
**MICK TAYLOR**  
9/1 Great American Music Hall  
**REVEREND HORTON HEAT**  
**NASHVILLE PUSY**  
9/1 The Fillmore  
**HOLLY GOUGHTLY**  
9/2 Bottom of the Hill  
**ALIEN CRIME SYNOICATE**  
**SWAG**  
9/2 Slim's  
**THE BLACK CROWES**  
**BEACHWOOD SPARKS**  
9/4 Maritime Hall

## coming up

**GRANT LEE PHILLIPS**  
**OAVIO LOVERING**  
9/5 Bimbo's

**CAKE**  
9/5 The Warfield  
**RICHARD BUCKNER**  
9/6 Bottom of the Hill

**BASTARD SONS OF JOHNNY CASH**  
9/6 Slim's  
**LAURIE ANOERSON**  
9/6 Bimbo's

**COWBOY MOUTH**  
9/7 The Fillmore  
**DICKY BETTS BANO**  
9/7 Slim's

**FUNKY METERS**  
9/7 The Warfield  
**TAJ MAHAL & THE PHANTOM**  
**BLUES**  
9/7 The Warfield

**THE TIGER LILLIES**  
9/8 Bimbo's  
**STEREOPHONICS**  
9/8 The Fillmore

**BELLE & SEBASTIAN**  
9/8 The Warfield  
**JOE WALSH**  
9/8 Maritime Hall

**THE OONNAS**  
9/9 Great American Music Hall  
**MOOSE MOUSE**  
**THE GLANOS**  
9/10 The Warfield

**THE PATTERN**  
9/12 Bottom of the Hill  
**BUCKCHERRY**  
9/12 Slim's

**311**  
9/12 The Warfield  
**CAPTURED BY ROBOTS**  
**ORUNK HORSE**  
9/13 Bottom of the Hill

**LORETTA LYNN**  
9/13 Bimbo's  
**\*HARLOW**  
9/13 7th Note

**MEGADETH**  
9/14 The Fillmore  
**ANTHRAX**  
**JOAS PRIEST**  
**ICEO EARTH**  
9/15 The Warfield

**BURNING AIRLINES**  
**RIVAL SCHOOLS**  
9/16 Great American Music Hall

**P.J. HARVEY**  
9/18 The Warfield  
**LUCE**  
9/19 Slim's

**SELBY TIGERS**  
**THE EYELINERS**  
9/19 Great American Music Hall  
**THEY MIGHT BE GIANTS**  
9/19 The Warfield

**\*TSOL**  
**ONE MAN ARMY**  
9/21 The Pound, SF  
**\*IKE TURNER**  
9/22 SF Blues Festival

**HAPPY BROWN**  
9/23 SF Blues Fest  
**THE FLESHTONES**  
9/25 Bottom of the Hill

**THE OAMNEO**  
**SWINGIN' UTTERS**  
9/26 Great American Music Hall  
**TOILET BOYS**  
**SPARROW'S POINT**

**PHOENIX THUNDERSTONE**  
9/26 The Pound, SF  
**SOUTHERN CULTURE ON THE SKIDS**  
9/26 SLIM CESSNA'S AUTO CLUB

**MOTORHEAD**  
9/30 Great American Music Hall  
**BRIGHT EYES**  
10/4 Great American Music Hall

**LIT**  
**HANOSOME OEVIL**  
10/4 The Fillmore  
**MARSHALL CRENSHAW**  
**SUZANNE VEGA**  
10/6 The Warfield

**DETROIT COBRAS**  
**LAZY COWGIRLS**  
**THE KILLER'S KISS**  
10/6 Bottom of the Hill

**SAM BUTERA**  
10/12 Bimbo's  
**OEOO MOON**  
10/13 Bottom of the Hill

**BLONOE REDHEAD**  
**UNWOUNO**  
10/15 16 Bimbo's  
**JON SPENCER BLUES EXPLOSION**  
10/19 Bimbo's

**NICKEL CREEK**  
**GLEN PHILLIPS**  
10/23 Bimbo's

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## liner notes by lynn rapoport

# In Memorex

Somewhere in a malicious, undeserving city dump, or on someone else's shelf of dust-gathering cassette tapes, or — in the best of worlds, which is not my world — in a lost corner of my bedroom I will someday remember to clean, there sits a token of affection from my childhood sweetheart Alex. Long gone and sorely missed, Alex was, I once felt certain, my soul mate. We lived in two different backwater cities and met at 11 at a summer theater program his grandmother ran in my town. There were two states between us most of the time, and we spent the best part of a decade communicating through 10-page letters, mix tapes, and bizarre care packages.

Someday I will go to therapy and discover that my long-distance correspondence with Alex, innocent in appearance, was actually a gateway relationship, leading to a life of issues with intimacy and an inability to pronounce the word "monogamy." But how else were we supposed to keep in touch?

We complained about our crappy lives. We flirted. We made suicide pacts and other plans. And listening to the same songs was kind of like going on dates. He took me through his Clapton Is God phase, when all my mail was addressed to Layla — which I'm sure seemed like a good idea at the time, and that's what adolescence is all about, right? We discovered college rock together and had a swoony meeting of the minds over Camper Van Beethoven's "All Her Favorite Fruit." College itself proved less swoony. He got a serious girlfriend and started blowing me off. Later I lost track of him for good in a fog of postgrad malaise.

Such is life. However, years before I learned the value of a good cliché, Alex made me a tape of songs by a guy named Christian, whom I picture with a guitar, a tape deck, a bedroom, and time on his hands. It was pretty rough — scraps of lyrics, overlapping versions. Songs came to a petulant finish, a voice breaking in to complain about something sounding like shit.

Alex called this one *The Gospel According to Christian W. Didier*, and I believed him. I'd never met anyone named after Christianity before, and I did wonder if maybe he was the angel of something or other. I would go to the park with my Walkman, lie down in the grass, think about Alex and the nature of true romance, and listen to Christian singing about Reagan and gun control and frustrated love. I thought he should be on the radio. I thought I would soon be collecting his records. I couldn't believe this was someone Alex knew, a hippy-looking music student who'd come to a play when Alex and I were still little brats, running around like puppies and pushing each other into the pool. He was, I thought, a rock star.

I carried that recording with me every time I moved, filing it with the rest of my mix tapes, an archive of things that seemed like a good idea at the time. Christian never lost his charm: the songs reminded me of something sweet and good from my past, and beyond that, they were simply sweet and good. A year ago I was still listening to it, wondering what had happened. I always expected his name would turn up somewhere. People I knew traded tapes with other musicians they met on unprofitable tours of college towns. All those kids and their guitars recording on labels the size of their bedrooms. I thought someone would run into Christian somewhere. I imagined a network, or rather a net that would drag him in eventually. I did Web searches, scanned the microlabels and comps, wandered around random sites examining the traces of bands in backwater towns.

Then, in a sickening turn of events, the tape disappeared. I tore my room apart, ransacked the apartment, cleaned my desk at work for the first time ever. I thought about Alex writing out song titles and saga letters 15 years ago, then disappearing. It made me ill to think about it. Why couldn't I lose mass-produced cotton socks like a normal person? Here was one recording I'd never find in a bargain bin at Amoeba.

*The Gospel* didn't turn up, and I started having to concentrate to remember the sound of Christian's voice. Layers of newer songs were covering his like paint or static. I would close my eyes and get Damien Jurado, post-Chisel Ted Leo. I thought I could hear Christian's voice under theirs, high and sweet, his lyrics full of cynical unpleasanties and love notes. But it was probably just Sam Coomes — using up precious space in my brain when all I had to do was pull out *Featuring "Birds."* And maybe Christian turned his back on all that years ago to sell tires in Omaha, or stocks in Manhattan, or whole foods on the Lost Coast.

All my records stand in a row and tell stories only I know the endings to. It's important to me to have them there. Memories get too old on their own, just like songs do when you play them incessantly and then stop hearing them. I've always hated that. But I am capable of restraint — though I show few signs of it in this column — so the music I have on record still calls back secrets, fight scenes, ambiguous conversations, lost friends, and why it once hurt so much to miss them. Part of those years with Alex is gone for good with Christian's tape, and soon maybe I won't remember why that matters. ❖

E-mail Lynn Rapoport at [lynn@sfbg.com](mailto:lynn@sfbg.com).

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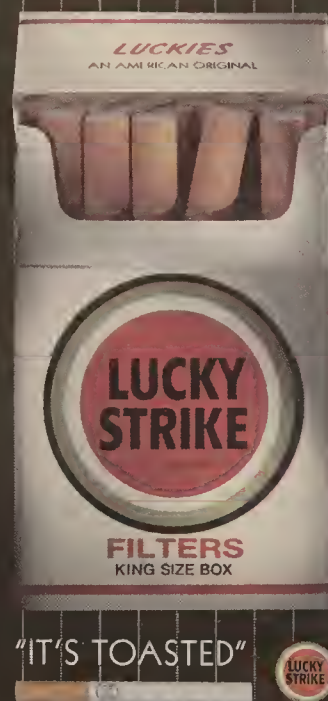




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**Jenna Mammina**  
*Meant to Be* (Mamma Grace)

With the luster smeared off the once-gleaming disco ball of an economy, Jenna Mammina's serendipitous sophomore album, *Meant to Be*, arrives just in time to remind us that the best things in life are free. Well, almost free. You've gotta buy the CD. But at least you can do so knowing that the proceeds aren't feeding some record-company machine. Mammina, a Bay Guardian Goldie award winner in 2000, is a native of St. Joseph, Mich., who set up shop in the Bay Area back in 1986 and founded the Mamma Grace (her mother's name) label two years ago, when she released *Under the Influence*, her critically acclaimed debut.

*Influence* — which featured breathless covers of Led Zeppelin's "I'm Gonna Crawl," Elvis Costello's "Watching the Detectives," and Mammina mentor Abbey Lincoln's "Throw It Away" — showcased Mammina's wildly eclectic musical tastes and her ability to transcend the boundaries of folk, pop, and jazz to make any tune her own. That knack is even more apparent this time around, with the singer assembling a stunning musical collage that includes sumptuous versions of U2's "Running to Stand Still," James Taylor's "You Can Close Your Eyes," and the Sammy Cahn-Jules Styne standard "Put 'Em in a Box." And though she's accompanied by an incredible cast of musicians here, including bassist James Genus, drummer John Mader, pianist Matt Rollings, and guitarist Andre Bush (who also serves as musical director), it's Mammina's delivery that drives it all home. Girlish and husky, naive and wise, her vocals shift effortlessly to fit a phrase's needs, imbuing lyrics with a vulnerability and guileless honesty rare in today's ego-driven music industry. This shines through on the original "A Love That Lasts," a spare, poignant ballad, and on the album's closer, a heartbreakingly beautiful interpretation of Tom Waits's "Hope That I Don't Fall in Love with You." Jenna Mammina plays Tues/4, Yoshi's, Oakl. (510) 238-9200. A portion of ticket sales will be donated to pianist Ed Kelly, who recently suffered a stroke. (Sylvia W. Chan)

**eX-Girl**  
*Back to the Mono Kero!* (Ipecac)

As three Japanese women who've earned a stateside cult following and are too often condescendingly described by American (male) music journalists as "cute," eX-Girl are destined for a career of Shonen Knife comparisons. The two bands have much less in common than the press would have you believe, however, and such shallow analogies say less about each act's respective sound and style than they do about lazy journalism and this country's insistence on infantilizing Japanese women as Hello Kitty-obsessed innocents.

While the two bands are consistently lumped together based simply on nationality and the members' sex, their musical differences seem immediately obvious: whereas Shonen Knife crank out punk-rock 'n' roll that's increasingly influenced by '90s alt-rock, eX-Girl look to early-'80s new wavers like the B-52's and Devo. On their fourth album since forming the trio in 1997, Kirilo (bass), Fuzuki (drums), and Chihiro (guitar) play twitch-inducing, art punky pop muzik that incorporates shouted, stuttered, and near-operatic vocals, Casiotones and sitars, and jitterbugged-out beats. Produced by Hoppy Kamiyama — the "Japanese Beck" — *Back to the Mono Kero!* is relentlessly enjoyable, careening through such wonderfully quirky tracks as the surf-spacey "Solid States Kerok 'n' Roll" and the "Bohemian Rhapsody"—like "Waving Scientist @ Frog King."

It's the perfect sci-fi soundtrack for a band known for donning sky-high wigs and neon outfits to perform their surreal songs about frogs, meteorites, and vegetable wars. Detractors will indignantly tell you that such campiness is "childlike," but new wave never claimed to be music's most "mature" or literary genre, and eX-Girl's artsy retro-futurism sounds as defiantly original now as the B-52's "Rock Lobster" surely did to many in the late '70s. (Jimmy Draper) eX-Girl plays Thurs/30, Great American Music Hall, S.F. (415) 885-0750

**Herman Düne**  
*They Go to the Woods* (Shrimper)

Swedish brothers David-Ivar and André Herman Düne have already developed something of a following in Europe with releases on the French label Prohibited and an appearance on John Peel's U.K. radio show. Their U.S. debut makes it clear why. *They Go to the Woods* is like a hand-made wooden box of grainy, unstained pop songs whose beauty owes as much to the rough charm of the peeling bark on its exterior as it does to the natural elegance of the sweet-scented timber within. It is no surprise, then, that the album was dedicated to Shrimper Records founder Dennis Callaci (of the Band Refrigerator) as something of a love letter to the label's parallel aesthetic. The brothers alternate singing duties, with high tenors that leak from the songs

like ink running from a wet page. David-Ivar's voice is a bit thicker than André's, though both men sing their plaintive, thoughtful lyrics with an uncommon sanctity. Fans of Will Oldham's creaking yelp will be hooked after a single listen (though I mean that only as a point of reference). The album is sung completely in English, and while the band's comprehension of the language is not in question, it's interesting that their oddly accented pronunciation of the words lends a certain musicality to the songs, as if the language were bent to fit the songs. The trio (the brothers and a drummer named Dmè) propel the songs with the gently shuffling rhythm of a coasting train, the kind found on Velvet Underground records, only the 4-5-6 subway lines chugging downtown for the East Village have been swapped for a more serene ride through the European countryside. Get on. (Cory Brown)

**Swag**  
*catch-all* (Yep Roc)

The rumblings that would result in *catch-all* had been circulating for months: Wilco's Ken Coomer, Cheap Trick's Tom Petersson, the Mavericks' Robert Reynolds, Nashville singer-songwriter Doug Powell, and Sixpence None the Richer sideman Jerry Dale McFadden were holed up together to make a power pop album. The hype got so out of hand that one Nashville newspaper nominated it as one of the year's best, though it hadn't hit the street yet.

Swag has since returned from the media-induced stratosphere to reality, and while the final verdict hasn't been rendered, it's pretty fair to say that *catch-all* is all a great power pop album should be and less. At its heart, it's an enthusiastic, well-crafted, ultraclean stab at Beatlesque song crafting, and that's a wonderful thing (especially when compared with the crap Paul McCartney and George Harrison have been enjoying lucrative solo careers with). The boys do push all the right buttons: the Zombies come through loud and clear on "Please Don't Tell," Todd Rundgren gets the nod on "When She Awoke," and there are echoes of Mitch Easter on "Louise" and Badfinger on "Different Girl," while "She's Deceiving" is so startlingly authentic it's like a lost mix from *Rubber Soul*. There are even nitty nods to Cheap Trick and *Sesame Street* that will keep you smiling if the music doesn't.

By the same token, *catch-all* is so true to its school that serious critical commentary is unnecessary. The whole event is just too reverential and exact to be seen as anything more than what it is: a (fiendishly) yummy stew of goop that's been cooked up by a bunch of talented guys with some downtime on their hands and a healthy fixation on British Invasion tunes. And if you take it for what it's worth, *catch-all* is brilliant. If you're looking for power pop's next great leader, keep on paddling. Swag plays with Alien Crime Syndicate Sun/2, Slim's, S.F. (415) 522-0333. (John O'Neill)

Biafra's is taken from Frank Gorshin as the Riddler in the *Batman* TV series. (2) D.H. Peligro is the best drummer ever to back a new-wave ensemble, with drummer Ted, who is featured on most of the DVD's tracks, a close second. (3) Kudos to East Bay Ray and Klaus Flouride for maintaining a stoic stage presence in contrast to Biafra's "Marcel Marceau on methamphetamine" hamminess. (4) Using footage from the fall of Saigon footage for "Holiday in Cambodia" is visually neglects the fact that Saigon wasn't in Cambodia but in Vietnam. This is nit-picking, I know, but a band that prides itself on its smarts should know better. The best segment of the DVD is a brief look at Biafra's 1978 run for mayor: he was absolutely hilarious and ingenious, in contrast to the show-off persona that (semi) sang those underground "hits." I recommend more palter, less clatter for future DKs sets. (Johnny Angel)

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**Dead Kennedys**  
*The Early Years Live* (Target Video DVD)

Despite their band name, amped-up surf beats, and lefty-politico posturing, Dead Kennedys really weren't much of a punk band, as this retrospective reveals — musically, they were too much in control, inclined to prog rock tempo changes, overly cerebral, and too clean. Which isn't to say that DKs were not abrasive. They were, but in a manner more prissified than their Los Angeles or London counterparts and without the irony and humor of their New York contemporaries. But what they lacked in subtlety, they made up for by being tightly arranged, topical, and novel, which explains their massive popularity 20 years ago.

That said, a few points must be made. (1) If Johnny Rotten's stage persona is derived from Sir Laurence Olivier in *Richard III*, then Jello

2nd Time Around



critics'  
choices,  
listings,  
and more

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# 8 days a week

Aug. 29-Sept. 5, 2001

## Aug. 29 Wednesday

**Monster mash** The next best thing to sneaking your trunk-hidden friends into the drive-in may be the free double bill that closes out the Pacific Film Archive's **'Born to Be Bad: Trash Cinema from the '60s and '70s'** series. *The Horror of Party Beach*, from 1964, is a frug-alicious black-and-white yukfest in which Connecticut teens are terrorized by a *Black Lagoon*-type amphibious zombie. Originally billed as "the first horror musical," it features lots of sandy go-go dancing, great garage rock tunes by New Jersey's Del-Aires, and much unintentional hilarity. Writer-director-producer Del Tenney cranked out *Beach*, *Curse of the Living Corpse*, and *I Eat Your Skin* (a.k.a. *Voodoo Blood Bath*) all within the same year. Less prolific was William R. Stromberg, whose sole recorded screen opus, 1977's *Crater Lake Monster*, finds various local yokels and unfortunate tourists menaced by a Loch Ness-esque aquasaur thawed from its lengthy lake-bottom cryogenic sleep by a falling meteor. The hungry critter is animated in stop-motion Fantama-tion, a process cruder than anything Ray Harryhausen was doing two decades earlier. This alternately amusing and agonizing cheapie was truly customized for drive-in viewing: the stretches of boooorring comic relief are seemingly designed to subliminally send patrons scampering to the concession stand. These freebie screenings are first-come, first-served, so get there early to beat all those closet Del Tenney fans. *Horror of Party Beach* 7:30 p.m., *The Crater Lake Monster* 9:15 p.m., *New PFA Theater*, 2575 Bancroft Way, Berk. Free. (510) 642-1412. (Dennis Harvey)

**Gold rush** Don't let the title fool you: 42nd Street Moon's latest musical, *Goldilocks*, doesn't have any-

thing to do with a freeloading preteen or a family of disgruntled bears (though it does feature a number titled "Who's Been Sitting in My Chair?"). Instead Walter and Jean Kerr's 1958 comedy centers on a turn-of-the-century stage actor who adopts Goldilocks as a nom de screen when she's railroaded into appearing in one of them newfangled moving pictures. Other elements separating this little-known play from the familiar fairy tale: offbeat characters (a conniving director with delusions of grandeur, a love-struck wanna-be starlet) and a winning score composed by Leroy Anderson (best known for penning Xmas standard "Sleigh Ride"). *Through Sept. 16. Previews Wed.-Thurs., 8 p.m. Opens Fri/31, 8 p.m. Runs Thurs.-Fri., 8 p.m.; Sat., 6 p.m.; Sun., 2 p.m., Eureka Theatre*, 215 Jackson, S.F. \$15-\$25. (415) 255-8207. (Cheryl Eddy)

**ODB** He can pick his National steel guitar as rapidly as he can fire off bog-gling lists of palindromes. He tells stories like Utah Phillips channeling Captain Beefheart. His idea of doing something big is to "Go Wash an Elephant." And his voice sounds like a cross between Elmer Fudd's and Yosemite Sam's. **Baby Gramps** puts on a hilarious hootenanny, taking his early-20th-century blues and ragtime seriously, but not any more so than "Big Rock Candy Mountain," "Teddy Bear's Picnic," and what he calls his "cartoon klezmer jazz." The Seattle-based Looney-Tunes troubadour hoped to put his first recording out on

78 rpm platters but settled for CDs for his Y2K debut, *Same Ol' Timeously* (Gramophone). 8 p.m., *Freight and Salvage*, 1111

Addison, Berk. \$16.50. (510) 548-1761. (Derk Richardson)

## Aug. 30 Thursday

**Speed demons** Next time you're getting nauseated in the back-seat of a San Francisco taxi, know that in spite of what the bumper sticker may say, St. Fiace is in fact the copilot. Today is feast day for the multitasking patron saint — over the years, he's been linked to gardeners, proctologists, those seeking a cure for a venereal disease, and of course, thousands upon thousands of taxicab drivers — and all of his followers are invited to celebrate. St. Boniface Catholic Church helps out with the festivities by performing the **annual blessing of the taxicab drivers**, a ritual of sworn effectiveness for many a cabbie. Unfortunately, no cross-shaped air fresheners or "I've been

**Aerial acts:** The Pavilion Dance Festival features companies from the Bay Area and beyond, including modern dance group ODC/S.F. (pictured, Monique Strauss and Felipe Sacon). See Mon/3.

blessed today" stickers are offered to the participants, so customers will have a hard time determining whether their next cab has been blessed or not — an experience similar to the task of figuring out whether a cab is actually for hire in this city.

Noon-1 p.m., *St. Boniface Catholic*

*Church*, 133 Golden Gate, S.F. Free. (415) 863-2395. (Sarah Lidgus)

## Aug. 31 Friday

**Cash out** Sick and tired of lavishly living rappers who only seem to rhyme about their candy-painted Bentleys and the thick wad of Benjamins in their front pockets? Have no fear, **'Broke Ass Summer Jam'** is here, and making their featured appearance

are Oakland's thoroughly impoverished rapping pair, *Mystik Journeymen*. Staying true to their DIY ethic since they formed in 1991, the dirt-hustlin' duo have established a reputation as two of the most brutally honest blue-collar MCs in the biz by selling tapes out of their well-worn backpacks and openly admitting that *Top Ramen* is their dietary staple. Despite their lack of funds, the Journeymen's grassroots promotions have established a devoted underground following that spans the farthest reaches of the globe. 7 p.m., *Maritime Hall*, 450 Harrison, S.F. \$20. (415) 974-0634. (Michael Gadd)



**Battle of the bagpipers:** The 136th Annual Scottish Gathering and Games features birds of prey, caber tosses, a bagpiping contest, and more. See Sat/1.



**Beat it** One of the U.K.'s most prolific drum 'n' bass talents is here in San Francisco for the very first time: **Andy C.**, one-half of Origin Unknown, co-owner of the almost 10-year-old Ram Records, and this year's winner of *Knowledge* magazine Drum 'n' Bass Awards for best DJ and best label. Andy C., who created a massive stir on the dance floor in 1992 with his now legendary *Sour Mash* EP (Ram), breaks down the reason why drum 'n' bass is at best a funky science, filled with intricate production techniques and enough bass to make your ears blow out. Andy is here to promote the release of the *Ram Raiders Mix*, a CD compilation of the label's best work from the likes of Origin Unknown, Shimon, Ant Miles, and Moving Fusion. Groundscore promotes the night and sprinkles in some of its top acts: Sage, Juju, UFO!, Star Eyes, 4Real, Felix the Dog, and others. *10 p.m.-4 a.m., DNA Lounge, 375 11th St., S.F. \$20. (415) 789-7690.* (Amanda Nowinski)

## Sept. 1 Saturday

**Plaid company** Get the clan together: this weekend scores of Scots (and non-Scots) gather at the **136th Annual Scottish Gathering and Games** to drink MacTarnahan's, compare tartans, and compete in everything from dancing to hammer tossing. American pastimes like football and ultimate Frisbee look downright wussy next to the Heavy Events Championship — the Gathering's main draw — which features hardcore sports like the weight-for-height toss (in which a 56-pound weight is hurled over a bar as high as 18 feet) and the caber toss (in which athletes heave a huge log end over end and hope it doesn't crush any body parts). Stop by the always popular Birds of Prey booth to learn about the creepy medieval-era sport of falconry, which uses avian attackers to capture wild game for people purposes. And don't miss the all-out bagpiping war, featuring a sure-to-be-knockout performance by the LAPD Pipe Band. *Through Sun/2. 8 a.m.-6 p.m., Alameda County Fairgrounds, 4501 Pleasanton, Pleasanton. \$10-\$14 (free for nine and under). 1-800-713-3160, www.caledonian.org* (Lidgus)

**Lush life** If you're thirsting for some quality Left Coast hip-hop, look no further: the alcohol-indulgent trio known as **Tha Liks** (a.k.a. Alkoholiks) are your sound-caterers, and with them are plenty of 40-ounce flavors

for you to savor. The beer-spraying Likwit crew members emerged as a bunch of rowdy, raunchy, frat-boys-from-the-ghetto in the midst of Los Angeles's G-funked-out '93 era of rap, a time when all ears were on Death Row's gun-loving gangster rhymes. Tha Liks' style is less violent than their G'd-up SoCal counterparts' and more focused on good times — inebriated studio sessions, drunken sexual escapades, and clever sports metaphors that, while utterly meaningless, serve to put a smile on one's face rather than a murder in one's mind. Tha Dogg Pound's number-one gangsta, Kurupt, opens. *7 p.m., Maritime Hall, 450 Harrison, S.F. \$20. (415) 974-0634.* (Gadd)

## Sept. 2 Sunday

**Tiesto fiesta** Fresh off a summer of weekly six-hour performances at Ibiza's infamous Amnesia, globe-trotting DJ **Tiesto** touches down in San Francisco for a set at Spundae. His hard-banging vision of the future has been popping up in all sorts of DJ crates in the form of the single "Flight 643" from his own Black Hole label (which also recently released the seventh edition of his mix CD series, *Live in Los Angeles*). The former release is a bit of a break from his past efforts, but its chunky, pounding rhythms and dark snippets of funk keep the floor moving just like the man himself. *10 p.m.-6 a.m., Ten 15 Folsom, 1015 Folsom, S.F. \$15. (415) 385-1015.* (Peter Nicholson)

## Sept. 3 Monday

**Dance fever** No Labor Day getaway this year? Pretend you're on vacation under the hot Concord sun at the **Pavilion Dance Festival**, a free daylong concert featuring performance groups from all over the Bay Area, including local modern dance champs ODC/S.F. Also appearing are Axis Dance Company, noted for a diverse troupe that includes dancers with and without disabilities; the Oakland Ballet, energized by Brazilian and Afro-Belgian beats; and East Bay modern dancers Moving Arts Dance Collective. There are also several ethnic dance groups on the bill: Kalanjali, which will perform classical and traditional Indian dances; Ballet Folklorico Mexicano, whose wide-ranging repertory reflects the diversity of Mexican heritage; the toe-tapping Moore's Irish Dance; and Na Mamo No' Eau, which brings the spirit of Hawaii and other Polynesian islands to the stage. *1 p.m., Chronicle Pavilion, 2000 Kirker Pass, Concord. Free. (925) 798-6800, www.pavilionassociates.org.* (Eddy)



**Ready for your close-up?** Max (Jackson Davis) directs Maggie (Marsha Mercant), a stage actor reluctantly turning to the world of film, in *Goldilocks*. See Wed/29.

## Sept. 4 Tuesday

**Girls' school** While fans of the **MadCat Women's International Film Festival** looking for the usual experiments in visual punning and gender mutiny won't be disappointed by this year's wide-ranging monthlong program, which includes new work by Lynne Sachs and Greta Snider, they may be curious about the festival's opener: a revival screening of Leontine Sagan's 1931 lesbian-subtext classic, *Mädchen in Uniform*. Curator Ariella Ben-Dov hopes a boisterous audience will respond viscerally to this film (whether they love or hate it). The programs (see [www.somaglow.com/madcat](http://www.somaglow.com/madcat) for a schedule) continue throughout September at El Rio, Artists' Television Access, and the New PFA Theater; tonight's opener features free omnivore barbecue. *Barbecue 6:30 p.m., screening 8:30 p.m., El Rio, 3158 Mission, S.F. Call for price. (415) 282-3325.* (Susan Gerhard)

## Sept. 5 Wednesday

**On the move** The best sign that an album might be a good one is when friends "forget" they've borrowed it from you, and you have to beg to get it back. That's been my experience with the new release from **Grant Lee Phillips**, *Mobilize* (Zoe). The album has an atmospheric and dreamy quality to it, as Phillips (who played all the instruments and coproduced) has branched out to embrace technology. His music is still cinematic and literal in scope, but the addition of electronic texture and breakbeats to Phillips's warm and sexy vocals gives *Mobilize* a Radiohead-esque quality (minus the cloying aren't-we-difficult routine). Phillips headlines tonight's show;

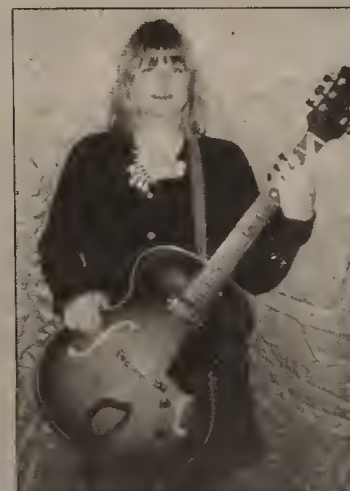
David Lovering opens. *8 p.m., Bimbo's 365 Club, 1025 Columbus, S.F. \$13. (415) 474-0365.* (John O'Neill)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, tele-

phone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire St., S.F. 94110; fax to (415) 487-2506, or e-mail to [listings@sfbg.com](mailto:listings@sfbg.com). We cannot guarantee the return of photos, but enclosing a SASE helps. We regret we cannot accept listings over the phone.

# Hot spot

Few musicians have been as resilient as the Bay Area's own Barbara Manning. Even though she was once designated "the next big thing" by *Rolling Stone*, Manning never reached the apex of stardom that seemed reserved for her. Within the last couple of years she was dropped from her label, lost her grandmother, became un-engaged, broke her back, and got evicted from her pad. Her fortunes took a turn for the better when she escaped to Germany and hooked up with brothers Flavio and Fabrizio Steinbach to form the Go-Luckys! Supporting their super new album, *You Should Know by Now* (Interstate), Barbara Manning and the Go-Luckys anchor a benefit show for the *Baffler*, the Chicago-based magazine dedicated to exposing corporate greed and criticizing fake culture, which recently saw its office go up in flames. Here's hoping some of Manning's recent turn-around rubs off on one of the world's best reads. Harvester and the Moore Brothers also play, and there will be "rants" by *Baffler* editor Tom Frank and magazine contributors Christian Parenti and Martha Bridegam. *Sat/1, 9 p.m., Slim's, 333 11th St., S.F. \$12. (415) 522-0333; Mon/3, 8:30 p.m., Make-Out Room, 3225 22nd St., S.F. \$6. (415) 647-2888.* (John O'Neill)



**Wised up:** Barbara Manning and the Go-Luckys perform at a benefit for the *Baffler*.

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# A CLEAN WELL-LIGHTED PLACE FOR BOOKS

## Calendar of Events - September



### David Nasaw

**Tuesday, September 4 at 7:30 pm**

*The Chief*, David Nasaw's biography of William Randolph Hearst, sets the glorified and reviled newspaper publisher in a broad cultural and political context, and does justice to his larger-than-life personality.



### Elizabeth Rosner

**Thursday, September 6 at 7:30 pm**

The debut novel of prize-winning Berkeley poet Elizabeth Rosner, *The Speed of Light*, confronts the legacy of the Holocaust passed from generation to generation.



### Philip Gourevitch

**Saturday, September 8 at 7:30 pm**

A *Cold Case* by Philip Gourevitch, award-winning writer of *We Wish to Inform You That Tomorrow We Will Be Killed with Our Families*, is the riveting true story of a criminal and a cop whose lives were entwined for 30 years.



### Austin Murphy

**Monday, September 10 at 7:30 pm**

After years writing for *Sports Illustrated*, Austin Murphy left to chronicle Division III college football. *The Sweet Season* tells the story of a family that learned to slow down, a writer who spent "an entire season without interviewing a felon," and football mystic John "Gags" Gagliardi.



### Peggy Orenstein

**Tuesday, September 11 at 7:30 pm**

Peggy Orenstein, author of *Schoolgirls*, examines what it means to be a woman at the beginning of this century in *Flux*. Orenstein interviewed hundreds of women, aged 25-45,

about their struggles to live full lives and reach a true balance between the personal and the professional.



### Kinky Friedman

**Wednesday, September 12 at 7:30 pm**

Kinky Friedman's latest mystery finds the world's greatest living amateur detective in Hawaii. *Steppin' on a Rainbow* is at times hilarious and touching.



### Micheline Aharonian Marcom

**Thursday, September 13 at 7:30 pm**

Local writer Micheline Aharonian Marcom based her striking first novel on the life of her maternal grandmother. *Three Apples Fell from*

*Heaven* is an elegy to the final days of Orientalism and an elegant memorial to the victims of the Armenian genocide.



### Ed McBain

**Monday, September 17 at 7:30 pm**

Famed mystery writer Ed McBain returns to his legendary 87<sup>th</sup> Precinct with *Money, Money, Money*. It's Christmas time in the city, but it isn't the season of giving. Instead, it's a time for

greed, conflict and the eternal search for money, money, money.



### Liza Dalby

**Wednesday, September 19 at 7:30 pm**

Liza Dalby's book, *Geisha*, inspired the best-selling novel, *Memoirs of a Geisha*. In *The Tale of Murasaki*, Dalby explores the real life and turbulent times of the world's first novelist.



### Douglas Coupland

**Thursday, September 20 at 7:30 pm**

Douglas Coupland, of *Generation X* fame, brings us a family that is both heartwarming and maddeningly human in *All Families are Psychotic*. Based on a real life crisis in his own past, this

novel is Coupland's most complex and mature work.



### Adam Gopnik

**Saturday, September 22 at 3 pm**

*New Yorker* writer Adam Gopnik spent five years as a "Canadian in Paris." Thank goodness he took us along for the ride with his bestselling *Paris to the Moon*, now out in paperback.



### Etgar Keret

**Monday, September 24 at 7:30 pm**

An international literary event! *The Bus Driver Who Wanted to be God and Other Stories* is Israeli writer Etgar Keret's first book published in English. Short and intense, these warped and

wonderful stories illuminate life's hidden truths.



### Alison Clement

**Tuesday, September 25 at 7:30 pm**

Alison Clement's first novel, *Pretty Is As Pretty Does*, is an understated black comedy. The arrival of a stranger in a small Midwestern town exposes the community's bigotry and teaches the

local beauty queen the real meaning of beauty.



### Terry Tempest Williams

**Wednesday, September 26 at 7:30 pm**

No writer knows the landscape of the American West better than Terry Tempest Williams. Her new essays about this terrain, *Red: Passion and Patience in the Desert*, converges the poetic and the political.



### Susan Griffin

**Thursday, September 27 at 7:30 pm**

The courtesans, the first female power brokers of the Western world, inflamed the hearts and imaginations of some of our most celebrated artists. In *The Book of the Courtesans*, Berkeley writer Susan Griffin offers a beautifully crafted exploration of

these intriguing figures in women's history.

## Writing Workshops

### MAGAZINE WRITING with Ethan Watters

**Nine Thursdays, Sept. 20 - Nov. 15, 6:30 - 9 pm**



Designed for people who want to start or advance a freelance writing career, this workshop will cover the essentials of first-person essays and other feature stories, as well as the nuts and bolts of getting published.

### FICTION WRITING with Donna Levin

**Nine Mondays, Sept. 24 - Nov. 19, 6:30 - 9 pm**



This class is designed for the serious writer—both novice and experienced. The workshop focuses on both fiction and memoir, and covers the essentials of craft: plot, character, voice, dialogue. The class includes one private consultation.

*Classes are limited to 20 students each, and cost \$300. \$150 required at time of registration, balance due at first class. Please call (415) 441-6670 to register.*

## Saturday Book Group 10-11:30 am

Please join us for coffee, cookies and conversation. You're welcome to drop in on any meeting.



### September 8 Science Fiction with Jason

*The Difference Engine* by William Gibson & Bruce Sterling (Bantam, \$6.99)

It's cyberpunk by gaslight in an alternate history envisioned by two of science fiction's modern greats.

### September 22 Poetry with Michael & Richard

*Selected Poems* by Edna St. Vincent Millay (HarperPerennial, \$12)

Edna St. Vincent Millay was arguably the most popular poet of the 20<sup>th</sup> century. We'll decide whether she is of more interest as an artist or as "the sex-goddess of Greenwich Village."

## Fabulous New Fiction



### Niagara Falls All Over Again

By Elizabeth McCracken

With crackling dialogue and rhythmic pacing, this vaudeville novel reads like a Laurel & Hardy movie. But McCracken, author of *The Giant's House*, delves deeper than the pratfalls, straight into the heart of the lifelong friendship between a skinny straight man and a fat man with baggy pants.



### Souvenir of Cold Springs

By Kitty Burns Florey

This richly layered novel tumbles backwards in time through the eyes of four generations of women in an extended family. As each generation echoes and deepens the experiences of those who came before them, past secrets haunt the women and shape their lives.



### Audubon's Watch

By John Gregory Brown

On his deathbed, John James Audubon is haunted by an incident 30 years before, when a beautiful woman died suddenly on the plantation where he was employed. An atmospheric, mesmerizing story, *Audubon's Watch* explores the consequences of lust and deception, while offering the possibility of deliverance.



### Eva Moves the Furniture

By Margot Livesey

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# FLAPDOODLE PUBLISH OR PUBLISH

BY THE EDITORS

It is often said that the corrupt ethic of academia is "publish or perish," thus leading to truckloads of overliterate tomes whose print run often numbers less than their page count. But when your glorious Flapdoodle scribes were in academe, we were told by a Famous English Professor that a more appropriate credo for academic life would be the absurdist tautology "publish or publish."

This may go a long way toward explaining a recent rash of academic and para-academic history books whose titles and subjects grow ever more obscure and bizarre. It all started back in 1995 with Patricia Meyer Spacks's *Boredom: The Literary History of a State of Mind* (University of Chicago Press). After a history of boredom, where do you go? In 2000, MIT Press released a new translation of Dominique Laporte's *History of Shit* (packaged in a lovely black velvet cover). Later that year there was Carol Groneman's *Nymphomania: A History* (Norton), followed in 2001 by Elizabeth Abbott's *A History of Celibacy* (DaCapo Press).

But perhaps our favorite new historical obsession is color. Brit smarty-pants Simon Garfield published *Mauve: How One Man Invented a Color That Changed the World* (Norton) last year, and we are pleased to report that it's a well-written and informative book about the very first mass-produced artificial color, invented in 1856. The invention of mauve, it turns out, was one of the first examples of industrial research and design. And now marcheth forward the inevitable color spin-offs: in October, Princeton University Press will publish Michael Pastoureau's *Blue: The History of a Color*. And oh lordy, Pastoureau has already written a history of stripes: *The Devil's Cloth: A History of Stripes and Striped Fabric* (translation, Columbia University Press, 2001). Color us snarky.

Pity the poor review copy of a book. Like a salmon trying to spawn, it must, in the company of innumerable other review copies, struggle upstream against powerful currents of indifference, disdain, neglect, perhaps outright hostility, in the remote hope of actually generating a review for its hopeful author. (Is it any wonder so many authors, so seldom reviewed, take to drink or other intoxicants, or become bipolar, or *more* bipolar, or, at some point, simply stop writing?)

But, as publishing houses continue to disappear down the maws of media conglomerates, and the *tone* of publishing itself increasingly comes to resemble that of the movies — i.e., endless, breathless, hyped-up, corporate — review copies are starting to turn up with their own bells and whistles. And we mean more than just glossy facsimiles of the final jacket design wrapped around bound galleys; that's old. No, we mean flourishes such as the silly little plastic-and-foam-rubber airplane that arrived with the galleys of *Flight and Other Stories*, by Jose Skinner (University of Nevada Press). You can't even toss it like a paper airplane, and it isn't even recyclable. Pathetically low-rent. But for sheer slaving pathos, there's no topping the galleys of *Just a Couple of Days*, by Tony Vigorito (Bast Books) — they are *signed by the author*. We wonder: Could he just not wait to sign the finished books? Or did he sign our set of bound galleys only (a bow to the power of Flapdoodle)? Did he sign *all* of them? And *why*? Some Strangelovian fit in which the writer's impulse to write *something* was just too strong to manage?

There's a bunper sticker, too. Unsigned.

Things we did on our summer vacation included, in the mentionable category, taking in a City Arts and Lectures conversation with David McCullough, author of *John Adams*, the huge, best-selling biography of our second president. McCullough was gracious, discursive, and funny, and his voice is still an unforgettable honey-coated rasp; it's the voice of America, really. But despite McCullough's gentlemanly good cheer, he left us with no doubt that, in his view, Adams would be largely aghast at what's happened to the republic he spent the best part of his life helping to found and nurture — the craven, fumble-mouthed politicians, the corrupting omnipresence of money, all the rest of it. The Land of Bush, in other words. And people seriously compare the Bushes to the Adamses? We at Flapdoodle can't wait to read the academic history of Bush (history of a degenerate white family? the extraordinary story of how a curious creature baffled the world?), complete with little plastic promotional coke spoons. ❖



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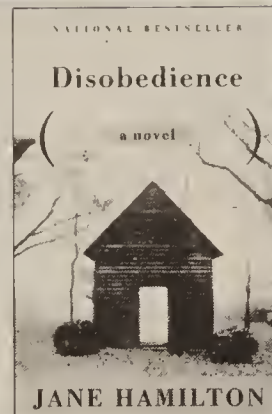
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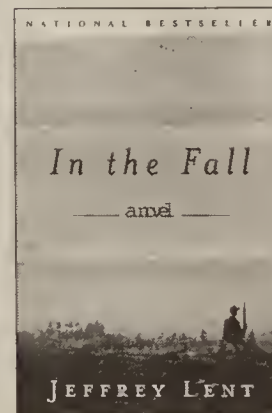


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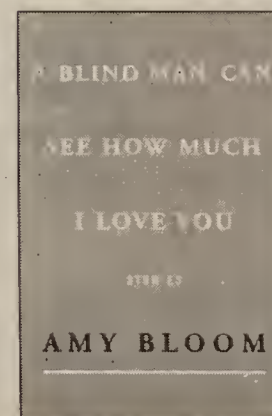


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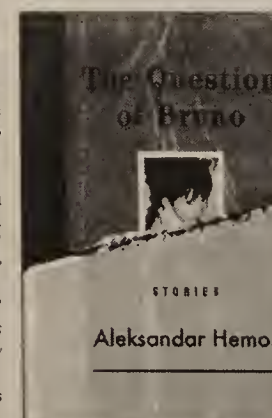


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# THE REAL PULP FICTION

How the cost of paper created — and destroyed — a publishing phenomenon

BY JOHN MARR

Blame it on Quentin Tarantino. Type the word “pulp” into an Internet auction search engine, and it will return everything from ratty Eric Ambler paperbacks to cheap, early-1960s lesbian porn. It took just one movie to broaden the term “pulp fiction” to the point where it means any pre-1980 fiction that was not published in the *New Yorker*.

Pulp purists are horrified, because to them pulp fiction always has been, and always will be, one thing: the fiction that was published in pulp magazines, especially during their lurid and artistic 1930s heyday. This, the real pulp fiction, bears no resemblance to Tarantino’s film and surprisingly little to what gets branded as pulp these days. As noted mystery writer and pulp magazine aficionado Bill Pronzini says, “Tarantino ought to be strung up by his thumbs for using that title on his film.”

## The golden era of pulps

Real pulp fiction was very much a product of the early 20th century. “Pulps” were the paperbacks of the in-

terwar years, the preferred format for cheap popular fiction. (Mass-market paperbacks didn’t begin to appear until 1938.) Yet despite the fact that more than 10 billion pulps were sold before World War II, most people under the age of 50 have never seen a pulp magazine. Designed to be ephemeral, the typical pulp was a 7-by-10-inch magazine with a lusciously lurid four-color cover that was printed on 128 untrimmed pages of unbelievably cheap “pulp” paper. Pulps were critically reviled, bulky to store, and prone to disintegration under all but the most carefully managed conditions. Today pulps are seldom seen outside the realm of specialty stores and dealers.

Pulps were the brainchild of populist publisher Frank Munsey, whom one contemporary described as having “the talent of a meat porter, the morals of a money changer, and the manner of an undertaker.” In 1895, Munsey revamped a failing child’s magazine into *Argosy*, an all-fiction magazine for adults. Believing that “the story is more important than

the paper it is printed upon,” he printed his magazine on the cheapest pulp paper he could find. Success was almost immediate. By the end of World War I pulps had vanquished the old dime novels and story papers. For the next 25 years they reigned unchallenged as the fiction format of choice for the masses.

At pulps’ peak in the 1930s, more than 200 titles competed for slices of a 10-million-strong readership. So voracious was the demand that many of the leading titles were published weekly or biweekly! The typical pulp gave its readers about 120,000 words (roughly two novels’ worth) of escapist entertainment. In the pages of magazines such as *Black Mask*, *Weird Tales*, and *Argosy*, readers could read now-classic works by Dashiell Hammett, Raymond Chandler, H.P. Lovecraft, Edgar Rice Burroughs, and dozens of others for 10¢ or 15¢. It was the biggest bargain in town.

The fiction in those magazines was every bit as rough as the paper they were printed on. Most pulps were aimed at men. Forget plot or

character; the emphasis was action, preferably violent. Stories proceeded briskly from fistfight to ambush to gun battle. Owing to the magazine format, short stories and novelettes dominated. Many pulps, especially the weeklies, also serialized novels, but the format dictated that the novels be highly episodic, preferably with a cliff-hanging ending for each installment to keep readers coming back week after week. More literary (or at least less lurid) fare was reserved for the pages of “slick” magazines like the *Atlantic* or the *Saturday Evening Post*. As one letter to the editor of *Clues* (a leading mystery pulp) said, “To heck with [slick writing]. Give us lots of shooting duel and peril.”

Pulps placed a premium on storytelling, not style. The combination of voracious demand (pulp publishers purchased more than 20 million words of fiction a month) and niggling rates (as low as one-third of a cent per word!) turned pulp writers into “fiction factories.” Formula was sacred. Experimentation was foolish. Rewriting a rare luxury. The success-

ful pulp writer was the writer who could write as fast as he could type. Erle Stanley Gardner and Frederick Faust (best remembered for his westerns written under the name Max Brand) averaged more than a million words a year in the pulp era. Walter Gibson cranked out two 60,000-word novels about the Shadow every month. Hundreds of lesser-known writers did their part, churning out manuscripts with assembly-line efficiency. It wasn’t unusual for a single writer to fill up an entire issue under a bevy of pseudonyms. The writing produced under those conditions was always hasty, often crude, seldom polished, and today, frequently unreadable. But at its best, “pulp writing” had a crispness and drive that made it as good as, or better, than popular writing in any other era.

## Publishing as mad science

While the writers may have avoided experimentation, editors and publishers felt free to play mad scientist. Narrow profit margins and a highly fragmented market led to a steady stream of new titles aimed at hitherto-unexpected market niches. Hare-brained failures were common. *Underworld Romances* died a quick death — because, as its editor speculated, it had little appeal for anyone other than “the wives of gangsters.” *Zepelin Stories* failed to find a significant audience for its spy stories involving lighter-than-air craft. Others were successful and influential. *Amazing Stories*, the first science fiction magazine, laid the foundations for the genre. *Black Mask* was the birthplace of that distinctly American form, the hard-boiled detective story. And then some were just ahead of their time. *Weird Tales* introduced writers like Lovecraft, Robert Bloch, Tennessee Williams (!), and Ray Bradbury and had a profound effect on American supernatural fiction. But *Weird Tales* spent most of its 30-year life teetering on the brink of bankruptcy.

The two most popular genres of the pulp era were romance stories and western stories, neither of which were peculiar to the pulps. The “western romance,” however, was a pulp genre, and one of the most highly successful at that. Titles such as *Ranch Romances*, with their tumbleweed moon/June/swoon tales, were hugely popular right up to the end of the pulp era, during World War II. Even more popular were magazines specializing in World War I air-war stories. Dozens of titles such as *Battle Birds*, *Air War*, and *Dusty Ayres* enjoyed long runs and healthy circulations, as readers thrilled to tales of noble Allied aces blasting enemy Spads and Fokkers out of the skies in “Bombs from the Murder Wolves,” “Aces of the White Death,” and other stories.

One of the most fondly remembered extinct pulp genres is the hero story. Magazines such as *The Shadow* and *The Spider* featured a novel about



their crime-fighting titular character in each issue. Unlike comic book superheroes (who were still a few years in the future), pulp heroes had only their natural, if uncanny, abilities to do away with the bad guys. Nonetheless, they were effective. The bodies of the bad guys piled up like cordwood in the more violent titles. The readers approved wholeheartedly. Demand was so huge that *The Shadow* was published biweekly (yes, people read a novel about the same character every two weeks!). Hero pulps cropped up in all genres: science fiction (*Captain Future*), western (*Rio Kid*), and of course, air war (*G-8 and His Battle Aces*). But perhaps the finest hero pulp, and one of the greatest sustained accomplishments of the pulp era, was *Doc Savage*. Doc Savage novels were an unusual amalgam of mystery, science fiction, and adventure featuring vivid (if two-dimensional) characters, breakneck pacing, and the best gadgetry this side of James Bond. Considering that author Lester Dent cranked them out at a rate of one a month, the writing is surprisingly good. They still hold up well today.

### The weird menace

Probably the most memorable extinct genre is the weird menace story, found in pulps like *Thrilling Mystery* and *Terror Tales*. Inspired by Paris's Grand Guignol theater, menace pulps specialized in updated Gothic tales, substituting sadism for the supernatural. Pulp historian Lee Server describes them as "the most depraved and blood-soaked chapter in the annals of American publishing." The covers featured drooling fiends and demented doctors menacing beautiful

women with red-hot irons. Shockingly, the contents of the stories actually measured up to their covers. The stories were heavy with lunatics menacing noble heroes and beautiful women with acid baths, table saws, and the ubiquitous scalding irons. In keeping with the overwrought subject matter, they featured some of the most glorious (and goriest) purple prose of the pulp years. Sadly, they were all gone by 1940, the victims of outraged moralists, threats of congressional investigation, and news of all-too-real horrors in Europe.

Ultimately, pulp publishing was done in by World War II paper restrictions. Publishers tried to bring them back after the war. But military camps had been filled with the new paperbacks, giving the returning troops an appetite for more. Comic books claimed the younger and less-literate members of the pulp audience. And then television came along. Although a few pulp titles kept their rough edges into 1958, to all intents and purposes the pulps died in 1953.

The pulp spirit lived on in the new paperbacks. But paperbacks were a new breed. Freed from the tight constraints of the magazine format, paperback novels could be sexier, less episodic, even — gasp! — better written. New subgenres focused on 1950s obsessions like juvenile delinquents, junkies, and lesbians. Surviving genres from the pulps, like hard-boiled mysteries and science fiction, matured. In the new climate, writers like Jim Thompson and David Goodis could write books that no pulp magazine would touch.

It was great stuff, too. Just don't call it pulp fiction. ❖

J.M.

## WHERE TO FIND PULP FICTION

Reading pulp magazines is not for the faint of heart. Although most vintage pulps sell for less than \$20, collecting them does require a special love. If they don't fall apart, they still leave you covered with small particles of brown paper. And to be honest, much of the contents of even the best titles aren't worth the paper they're printed on.

Much of the best pulp fiction is readily available in more convenient, reader-friendly formats. Paperback reprints of masters such as Edgar Rice Burroughs, Max Brand, H.P. Lovecraft, Isaac Asimov, Robert Heinlein, Ray Bradbury, Dashiell Hammett, Raymond Chandler, and Cornell Woolrich are bookstore staples. Although out of print, used copies of *Doc Savage* paperback reprints from the '60s and '70s are easily found in used science fiction bookstores and on the Internet.

Thanks to the Tarantino effect, there has been a recent spate of collections like *Pulp Masters*, *American Pulp*, and the *Mammoth Book of Pulp Fiction*. Unfortunately, those anthologies focus primarily on post-war, postpulp fare. There have been several good anthologies of pulp fiction, but all appear to be out of print. The best available sampling of hard-boiled detective fiction can be found in Bill Pronzini and Jack Adrian's *Hard-Boiled* (Oxford University Press).

Several small fan and collector-run publishers also reprint obscure pulp fare. Most prominent is Adventure House ([www.adventurehouse.com](http://www.adventurehouse.com)), which publishes the bimonthly pulp anthology *High Adventure*, along with the occasional pulp collection. Vintage Library ([www.vintagelibrary.com](http://www.vintagelibrary.com)) also reprints pulp material, as well as selling a broad selection of pulp tales in electronic format.

But be forewarned, pulp fiction is highly addictive. You might find yourself living in a climate-controlled room lined with carefully bagged magazines before you know it.

Are you ready to get over the spiritual depression that is rooted in the triumph of selfishness, narcissism and materialism in our society? Would you like to move beyond the self-congratulatory individualism, obsessive materialism, life with "no time" to do what you really believe in? If so, try an engagement with the Sacred—with an Emancipatory Spirituality (not flakey or detached from social action), and with a community that helps you move beyond post-modernist self-alienation to a Renewal of Being based on awe, wonder, and radical amazement at the mystery and miracle of nature and of human life.



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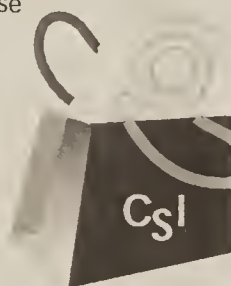
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## The Booksmith

### September Author Events

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Five men sit down for a simple poker game. However, there's nothing simple about these men or the dark secret that will emerge in the course of one boozy, heart-breaking, and potentially deadly weekend. *New York Times* best-selling author Mark Joseph returns to the Booksmith to read from his new, spellbinding novel *The Wild Card*.

DAVID SMAY — WEDNESDAY, SEPTEMBER 12, 7 PM



From the Archies to the Partridge Family, from the Monkees to Bobby Sherman, from ABBA to Britney Spears, bubblegum music has excited just about every generation of record buyers. David Smay's groundbreaking anthology, *Bubblegum Music is the Naked Truth*, explores the dark history of pre-pubescent pop while aiming to reinvigorate the way our culture appraises this sometimes vilified genre. It's sticky business, but someone had to do it!

ARTHUR BRADFORD — TUESDAY, SEPTEMBER 18, 7 PM



Few recent debut collections have garnered as much praise as Arthur Bradford's just published *Dogwalker*. "Bradford's perfect, perfect stories remain in your head because they are both goofily warm and very, very strange." Dave Eggers. "... quite simply the mutt's nuts: one of the funniest, smartest, tallest writers at work in America today." Zadie Smith.

DONALD RICHIE — THURSDAY, SEPTEMBER 20, 7:15 PM



For more than 50 years, Japan has been home to the American essayist, film scholar, novelist and arts critic Donald Richie. During that time, few have done more to introduce Japanese culture to the West. *The Donald Richie Reader* brings together selections from the author's varied writings, including excerpts from his popular travel memoir, *The Inland Sea*.

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## reviews

# Merrill, in toto

Rich kid makes good ... as a poet

BY ALEXANDRA YURKOVSKY

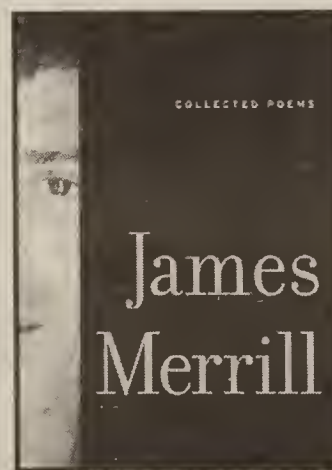
Acclaim, awards, and fans had accrued to James Merrill well before he died in 1995. He was born in 1926 to wealth (his father, Charles E. Merrill, was a philanthropist and one of the founders of Merrill Lynch and Company), but the fame he earned, precociously. By his 50th year he had received the 1966 National Book Award (for *Nights and Days*, the 1973 Bollingen Prize for Poetry (*Braving the Elements*), and in 1976, a Pulitzer for *Divine Comedies*. Other honors followed.

Now his *Collected Poems* has arrived, and it confirms Merrill's reputation. His craft is astounding, with a formal range comprising sonnets, villanelles, rhymed haiku with their stream-of-consciousness haibun (the latter are essentially prose poems), free verse, and structures using his own more or less regular rhyme schemes. As for subject diversity, Merrill covers everything, including dogs, plantar warts, Watergate, AIDS, and most notably, light. Although his Ouija board epic, "The Changing Light at Sandover," is not included, other board sessions are. In one Merrill — or the spirit Ephraim — channels Elvis Presley's irritation at a "CUP OF NULLITY" offered by Gertrude Stein: "WHERE R THE CAMERAS IT'S LIKE / NOTHING HERE NO DRESSINGROOM LIKE WHERE / AM I WHERE R THE FANS" ("From the Cutting Room Floor").

But Merrill did not relax into such playfulness for several decades. The collection begins with an exquisite lyric from "The Black Swan" (*Early Poems*, 1951), which exemplifies aspects of technique and style found throughout Merrill's work. A stream of short a sounds floats the swan before us in the first two lines: "Black on flat water past the jonquil lawns / Riding, the black swan draws / A private chaos warbling in its wake, / Assuming, like a fourth dimension, splendor / That calls the child with white ideas of swans / Nearer to that green lake / Where every paradox means wonder."

The words ending the first two lines, "lawns" and "draws," half rhyme with "swan," which occurs within line two. In poem after poem Merrill uses this pattern, accumulating delicate sensuousness through assonance and consonance, as in this phrase from a later poem: "The shallows, brighter, / Wetter than water, / Tepidly glitter with the fingerprint- / Obliterating feel of kerosene" ("The Pier: Under Pisces").

The muted poignancy of "The Black Swan" illustrates Merrill's reserve, although the last stanza does cry out with uncharacteristically bald emotion: "The child ... stays / Forever to cry aloud / In anguish: I love the black swan." Merrill himself was aware of his early circumstances; in his memoir he expresses admiration for an Elizabeth Bishop poem that openly addresses "transsexual impulses." For his part, however, "I never doubted that almost any poem I wrote owed some of its difficulty to the need to conceal my feelings, and their objects. Genderless as a fig leaf, the pronoun 'you' served to protect the latter, but one couldn't be too careful."



COLLECTED POEMS  
By James Merrill, edited by J.D. McClatchy and Stephen Yenser. Alfred A. Knopf, 885 pages, \$40.

Indeed, many early poems in the first person have a third-person aloofness, as an anonymous "you" receives words from a detached "I." The psychoanalysis of language is no science, but Merrill's reticence might also "explain" his persistently labyrinthine sentences. Eventually, however, he is dedicating poems and entire books to his companions, and in several places the writing is downright campy. Significantly, the volume *Water Street* (1962) is named for the site of his Connecticut home; its poems, imbued with greater immediacy, proclaim that Merrill — Jimmy or JM to friends — truly lives in them.

In "A Tenancy" (for David Jackson) he finds himself: "today, in this new room, / Mine, with my things and thoughts," and concludes with a blessing, "If I am host at last / It is of little more than my own past. / May others be at home in it." Years later, in "Clearing the Title," Merrill the punster celebrates finding a title for

the poem and Jackson's acquisition of their Florida home. He recounts their drive past "the peeling white / Five-story skyscraper in which 'our' title is being cleared!" The event is echoed several stanzas later, after a purposely self-referential remark about the poem's completion, by Merrill's assertion that it is "Our poem now. It's signed JM, but grew / From life together, grain by coral grain."

Being a prolific craftsperson does not guarantee 100 percent quality, and although Merrill's technical skill is evident in every poem, his monologues at times resemble rather tedious, overheard, one-sided conversations. His compulsive communication of minutely detailed observations via syntactically altered sentences can leave one wondering, after all the deciphering, "Is that it?" It's not that he's "[t]hat shallow, Merrilly chattering stream," to quote his own parody of certain criticisms. Oddly enough, apparent trivia provides engrossing insights, as in a poem about Domino sugar, with its sociological asides, or through the unusual metaphors of "Contact Lenses." The overload occurs, rather, in certain claustrophobic vignettes, such as "The Thousand and Second Night," where he seems to bombard the reader with his sensations and the ruminations that follow.

Subjective tendencies, along with his privileged upbringing, possibly account for Merrill's condescending attitude toward some of his subjects. He is fond of "The Help" ("Did they see right / Into our hearts at last, and know their place?"). And he loves his nanny, Mademoiselle, but seems oblivious to the idea that she, too, might have an inner life. She "[t]ells him her own French hopes, her German fears, / Her — but what more is there to tell? / Having known grief and hardship. Mademoiselle / Knows little more. Her languages. Her place. / Noon coffee. Mail." ("Lost in Translation.")

Little more than grief and hardship? Just her place? Or is Merrill too light on the irony here? A patina of noblesse oblige also spoils some of his Greek portraits. The anecdotes of "Kostas Tympakianákis" are retold with affection, but the ballad rhyme and rhythm, while perhaps accurately reflecting the garrulous storyteller, give a patronizing feel. No stigma ought to attach to his wealthy, sheltered background, except insofar as it makes him insensitive to others; it's a lapse that jars a bit, given his generally thoughtful nature.

Merrill perceptively analyzes his own penchant for rhyme and for Henry James interiors in "Verses for Urania": "Or take those masterfully plotted high / Society conjunctions and epicycles / In a late fable like

Continued on page 14



# Capitalist chain-saw massacres

Two new books on money and politics

BY TOM GALLAGHER

Lots of people write books that are supposed to be about capitalism, but few of them actually are. Usually they're about issues like managing people or producing goods or making a profit. But all of those issues were around before capitalism, and most of us who believe that there will also be life after capitalism think that those issues will be around in one form or another then, too. Barbara Garson, on the other hand, has written a book about how capital controls the lives of people around the world — now that's a book about capitalism!

Garson, who is probably still best remembered as the author of the anti-Vietnam War play *Macbird*, realized that "sometime when I wasn't looking, the world had apparently become one, but under the ethos of Rupert Murdoch not Eleanor Roosevelt," so she decided to find out what had happened, made her publisher the pitch every writer dreams about — "Give me some money and I'll write a book about it" — and produced *Money Makes the World Go Round*.

Putting the better part of her book advance into a small savings bank in Millbrook, N.Y., Garson checks out a few of the local businesses operating on what are now her loans. However, even a small bank doesn't keep all of its money in the neighborhood, and at the end of each working day her bank electronically ships about \$3 million of its deposits to Chase Bank and gets it back the following morning. Garson follows her money to see what it's up to while Millbrook sleeps; she enters the world of currency trading, where holding a foreign currency for "six minutes is not a short-term, but a medium-term trade."

Eventually it's on to Singapore and an oil refinery using Chase dollars. The No Trespassing sign at the offshore refinery is "illustrated by the silhouette of a man firing a rifle into the head of another man with the shot man falling backwards." Garson reads a World Bank publication titled "The East Asian Miracle," which explains that "Japan, Korea, Singapore, Taiwan restructured unions to insure political stability," not mentioning that this type of restructuring frequently involved prison sentences.

Meanwhile, although her little bank is family controlled, her big one is not; in the course of the book Chase is somewhat forcibly merged with Chemical Bank, and 12,000 of the banks' combined employees are laid off. And

Bangkok. Even before the crash, a girl she knows as Squirrel had expressed wonderment at life in the big city. Back home "where we grow the rice we can go hungry," she said, but in the city "they all eat but not one of them grows rice. Who is growing rice for all of these people?"

Having represented the farm state of South Dakota in Congress for better than two decades, retired U.S. senator George McGovern is well aware of just how amazingly productive the modern farm can be. What he worries about these days is how the food that the world grows, and could grow, will actually get to all of its people.

Since 1998, McGovern has been U.S. ambassador to the United Nations Agencies on Food and Agriculture in Rome. His *The Third Freedom* — the title is taken from FDR's "Four Freedoms" 1941 State of the Union address — begins with a blunt message: "Hunger is a political condition," a condition that he believes we can and should end worldwide by 2030, de-

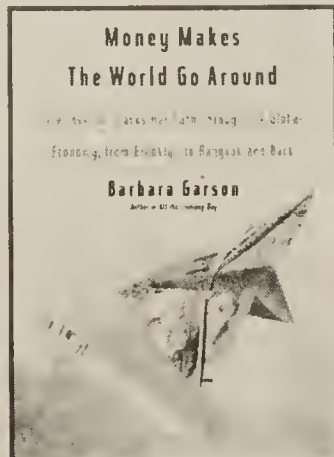
spite the fact that currently 12 million children die annually from hunger, more than the annual death rate during World War II. He argues at length that the most valuable investment we can make in the third world is to improve the education of children, and particularly that of girls.

McGovern is masterfully politic — in a positive sense — attacking no one and yet saying things that others won't, continuing to distinguish himself from the presidential candidates of recent years.

Bill Clinton campaigned on "bringing the hammer down on Castro." McGovern finds it "ironic, in an era when advocacy of free trade has become almost an article of faith, that, in the face of the recent severe drought in eastern Cuba, our government still considered it a crime for Americans to send food to hungry Cuban children."

What *The Third Freedom* and *Money Makes the World Go Round* have in common is an understanding that the world's social conditions are now far more a product of political decisions than of natural circumstances. Can we meet McGovern's goal of abolishing poverty worldwide by 2030? It will depend greatly on which sorts of rights we value more highly. Is the right to trade currency freely more important than the right to earn a living wage? ♦

Tom Gallagher was a George McGovern delegate to the 1984 Democratic Presidential Nominating Convention in San Francisco.



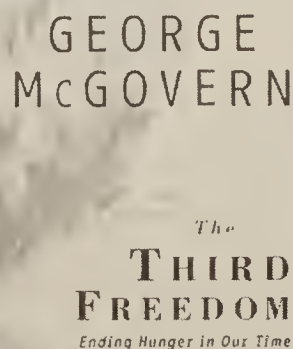
**MONEY MAKES THE WORLD GO ROUND: ONE INVESTOR TRACKS HER CASH THROUGH THE GLOBAL ECONOMY, FROM BROOKLYN TO BANGKOK AND BACK**  
By Barbara Garson. Viking.  
342 pages, \$24.95.

**THE THIRD FREEDOM: ENDING HUNGER IN OUR TIME**  
By George McGovern. Simon and Schuster.  
173 pages, \$22.

layoffs are something that the Mutual Series funds in which she invests the other part of her advance are actively promoting, engineering a takeover of Sunbeam and turning the electrical appliance company over to the leadership of "turnaround artist" Albert "Chainsaw Al" Dunlop, author of *Mean Business*.

Readers eventually learn that this operation, likened by Chainsaw Al to the D day invasion of Normandy, turned out disastrously, but they only read it from the perspective of dashed stockholder hopes. Garson goes to Portland, Tenn., and Biddeford, Maine, to meet some of the 50 percent of Sunbeam's 12,000 employees Davis has slated for layoff in his "restructuring." Actually, the prior management at Sunbeam had also tried to do something about lowering labor costs at the Portland plant. The workers there had a union, so they averaged \$8.24 an hour; in Sunbeam's Georgia plant the same products were made for \$6.04 an hour.

And then there's the Thai currency crash, which halves in value the savings of the people Garson meets in



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THEY CALLED ME "KING TIGER"

Monday, Sept. 10 at 7:00 pm  
**Doug Dowd's Course**  
on Economics

Wednesday, Sept. 12 at 7:30 pm  
**TRINA ROBBINS**  
ETERNALLY BAD

Thursday, Sept. 13 at 7:30 pm  
**CRACKING THE EARTH**  
A 25th ANNIVERSARY  
ANTHOLOGY FROM CALYX

Tuesday, Sept. 18 at 7:30 pm  
**CHERI REGISTER**  
PACKINGHOUSE DAUGHTER

Wednesday, Sept. 19 at 7:30 pm  
**ANNIE SPRINKLE**  
HARDCORE FROM THE HEART

Thursday, Sept. 20 at 7:30 pm  
**JUSTIN CHIN**  
HARMLESS MEDECINE

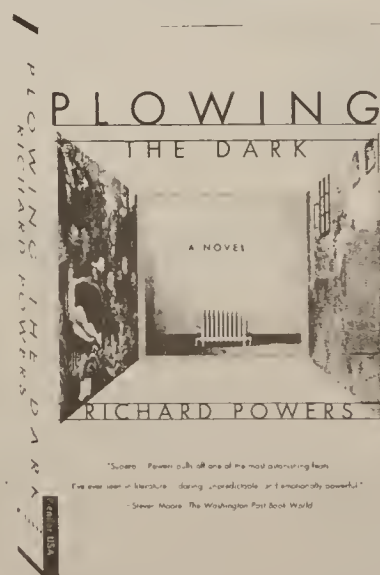
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FUGITIVE DAYS

## September Events

P I C A D O R

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—*Washington Post Book World*

"A bittersweet novel with a breakneck pace and near-perfect timing."  
—*Newsweek*

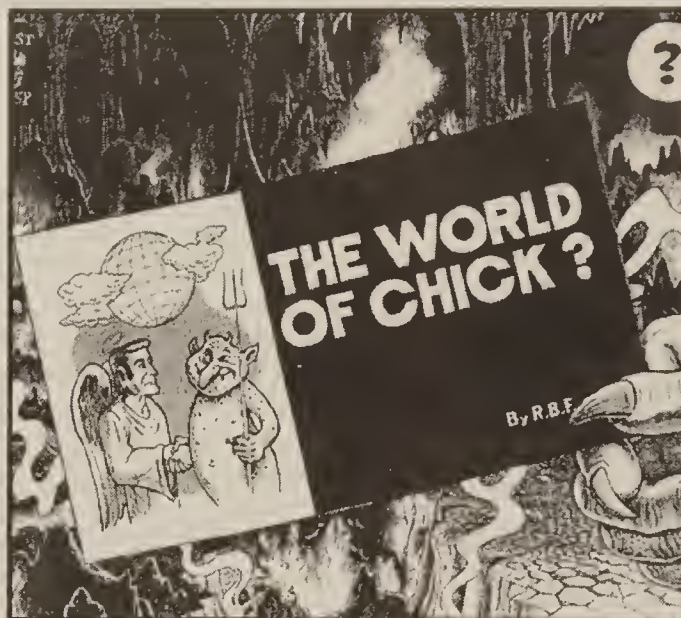
\**The Atlanta Journal Constitution*



Elizabeth McCracken



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## The World of Chick?

By Robert B. Fowler.  
Last Gasp, 100 pages, \$16.95.

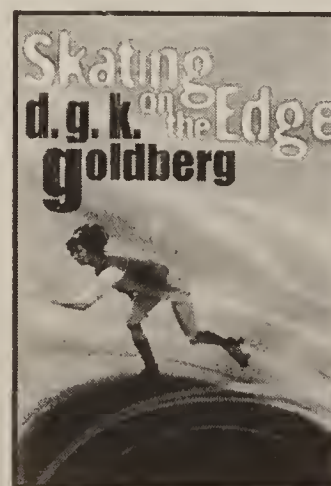
Everyone loves Jack Chick tracts, those wonderful bits of comic book Christian paranoia that are always popping up in phone booths and Laundromats. But few people have fallen for their seductive brand of unconscious irony as hard as Robert B. Fowler, a.k.a. RBF, has. The product of his passion, *The World of Chick?*, is no lightweight journalistic journey through the Chickian universe. It's a hard-core guide to the most obscure bibliographic minutiae of Chick Publications.

Serious Chick collectors will thrill to RBF's table, which identifies printings of various tracts and other such seriousness. But there is plenty here for those who don't give a hoot about the fine points of Korean tract translations. For all of his painstaking detail, RBF never loses his sense of humor or appreciation of just what makes Chick tracts great. He provides light-hearted thumbnail summaries of every Chick tract, book, and comic book. A handy guide points out classic Chick panels like "Naughty adulterers are stoned to death in the good Old Testament days" and "An unsaved Buddhist dies in a car accident; see his severed head." A lengthy, fully cross-referenced chapter details the history of the universe according to Jack Chick, and fun lists offer fascinating details such as what Jack Chick considers "Bad" (most associated with Satan and/or the Catholic Church) and Chick swearing ("!!@!!!" to "p\*!!"). And for further reading, there's a great bibliography of articles about Chick and parodies of his publications.

*The World of Chick?* is a magnificent monument to the powers of an unholy obsession. Satan would be proud. (John Marr)

## Skating on the Edge

By D.G.K. Goldberg.  
iPublish.com, 288 pages,  
\$13.95.



There's a phrase to describe a quest narrative that proceeds straightforwardly to its objective: "short story."

A novel about a quest necessarily involves plot twists and frustrations. The characters have to get lost or battle monsters on the way. Most of the time the stuff on the way to the objective becomes pretty annoying, nine parts obstacle course and one part "personal growth" for the characters.

D.G.K. Goldberg deliberately fucks with the quest narrative in *Skating on the Edge*. An enigmatic nobleman sends a group led by a brokenhearted spell-caster on a mission to find out "where love goes." The team, which includes Joan of Arc, a neoteric vampire, and a surfer

Viking, never quite sets forth on its quest. But then of course it turns out that the stuff they do instead of going on their mission is the quest itself.

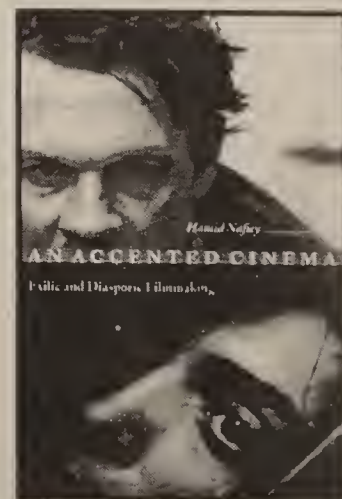
This isn't as trite as it sounds. Our chain-smoking heroine navigates the Edge, an absurd dimension. In between tirades about the awful romanticism of mummies, we confront the absurdity of love and the horrors of the materialistic, sterile Real World. The good guys' aimless questing contrasts with the Real World villains' unswerving drive to enslave everyone on Earth to consumerism.

*Skating's* frenetic insanity makes it a good e-book candidate, but the format is clunky and annoying. It's worth getting the POD version, which you can get through Amazon.com as easily as a regular book. (Charles Anders)

## An Accented Cinema: Exilic and Diasporic Filmmaking

By Hamid Naficy.  
Princeton University Press,  
374 pages, \$24.95.

The increasing popularity of film festivals devoted to transnational ethnic groups warrants an analysis that moves, like the crossover films they sponsor, beyond a particular cultural niche. Hamid Naficy makes such an analysis in his study of post-colonial and third world cinema in the West. Characterized by certain thematic tropes and political affinities, these "accented" films reflect, and in turn shape, the experience of dislocation and otherness voiced



by members of exiled, diasporic, or otherwise displaced groups. Naficy's stylistic category allows for a meaningful discussion of filmmakers as seemingly disparate as Atom Egoyan, Mira Nair, Jonas Mekas,

Continued on page 10



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# Black Oak Books

## SEPTEMBER 2001 CALENDAR OF EVENTS

### BLACK OAK BOOKS NORTH BEACH

*A New Series of Author Events*

**Friday September 14 7:30 pm**

Robert Hass presents an evening of poetry with a remarkable gathering of poets: Jewelle Gomez, Forrest Hamer, Lynn Hejninian, Brenda Hillman, and Michael Palmer.

**Thursday September 20 7:30 pm**

A discussion of the intersection of history, politics, and the art of the memoir with Leo Litwak, author of *The Medic: Life and Death in the Last Days of WWII*, and Martin Sobell, author of *On Doing Time*, an account of his association with Julius and Ethel Rosenberg, his conviction on conspiracy charges, and his incarceration on Alcatraz.

**Tuesday September 25 7:30 pm**

A science panel with Fritjof Capra, author of *The Tao of Physics*, Timothy Ferris, author of *Life Beyond Earth*, and Fred Alan Wolf, author of *Mind into Matter*.

**Wednesday October 3 7:30 pm**

An evening of mystery writers with Cara Black, author of *Murder in Belleville*, Oakley Hall, author of *Ambrose Bierce and the Death of Kings*, and Ayelet Waldman, author of *The Big Nap*.

**Saturday October 6 2:00 pm**

Addi Somekh and Charlie Eckert traveled the world, inflating and twisting magnificent and downright silly balloon hats, and photographing the everyday people who modeled them. Their new book, *The Inflatable Crown Balloon Hat Kit*, provides everything you need to follow them in their footsteps except a camera and a plane ticket. Balloon hats will be fashioned during this slightly unusual event.

### BLACK OAK BOOKS BERKELEY

**Wednesday September 5 7:30 pm**

Elizabeth Rosner joins us to celebrate the publication of her first novel, *The Speed of Light*. This is, by any standards, an amazing literary debut: fiercely lyrical, elegant, and deeply affecting. Julian and Paula Perel have each found their own way to deal with growing up in a house dominated by silence and unspeakable secrets. Julian has become a reclusive scientist governed by numbers, logic, and a rigid sense of order; Paula has opened her heart and life to song. When Paula embarks on a European opera tour, she asks her housekeeper, Sola, to keep watch over Julian. As Sola's own story and grief emerges, all three learn how to acknowledge and even revere the shadows that have followed them.

**Thursday September 6 7:30 pm**

The long-hidden hardships and heartbreaks endured by entire communities finally come to light in *Una Storia Segreta: The Secret History of Italian American Evacuation and Internment During World War II*. This remarkable and moving collection of memoirs, official documents, letters from internment camps, news stories, and photographs has been compiled and edited by Lawrence DiStasi, who will discuss this shameful and forgotten chapter of American history.

**Sunday September 9 7:30 pm**

Paula W. Peterson will read from her exceptionally graceful and clear-eyed memoir, *Penitent, with Roses: An HIV+ Mother Reflects*. Eleven months after the birth of her son, Peterson, who had been plagued by a lingering sinus infection and mysterious fevers, was diagnosed with AIDS. This remarkable book documents the terrifying wait before she learned that both her husband and son were HIV negative, her attempts to track down former lovers to inform them of her health status, and of her metamorphosis from a secure, privileged, middle-class wife and mother into a committed AIDS activist and hotline volunteer.

**Monday September 10 7:30 pm**

Kinky Friedman the writer unleashes Kinky Friedman the amateur detective on the unsuspecting state of Hawaii in his outrageously funny new novel, *Steppin' on a Rainbow*. When a mutual friend calls Kinky to tell him that Mike McGovern, a half-Irish, half-Native American poet and stalwart Village Irregular, has disappeared during a stroll on Waikiki Beach, Kinky is not overly concerned. A second, mysterious phone call, in which McGovern can be heard muttering code in the background, convinces Kinky that his old buddy is in great peril. Gathering together an eccentric task force of Irregulars, Kinky sets off for the islands, where he makes a startling discovery: the still missing McGovern is the spitting image of a revered Hawaiian chief who died centuries before.

*All of these events are free, and you are warmly invited.*

*Please remember that seating is limited and on a first come, first served basis.*

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**Tuesday September 11 7:30 pm**

Susan Straight's novels, which include *I Been in Sorrow's Kitchen* and *Licked Out All the Pots*, are distinguished by a remarkable sense of compassion. This quality suffuses her new book, *Highwire Moon*, with an intense light that seems fitting to this story set in the deserts of Mexico and California.

**Wednesday September 12 7:30 pm**

Allen Kurzweil, the author of the critically acclaimed and bestselling novel, *A Case of Curiosities*, returns to Black Oak to read from his new novel, *The Grand Complication*. This richly playful literary thriller is narrated by Alexander Short, a somewhat eccentric (and sexually blocked) young reference librarian who is hired by Henry James Jesson III, a wealthy and mysterious bibliophile, to do some after-hours research. Jesson's goal is to complete a cabinet of wonders chronicling the life of an eighteenth-century inventor, but as their investigation proceeds, Alexander finds himself drawn into a tangled web of secrets.

**Thursday September 13 7:30 pm**

George Lakoff will discuss *Where Mathematics Comes From: How the Embodied Mind Brings Mathematics into Being*, which was co-written by Rafael E. Núñez. This groundbreaking book, which has recently been issued in paperback, offers the first full-scale study of the cognitive science of mathematical ideas.

**Sunday September 16 7:30 pm**

Bobbie Ann Mason, whose many award-winning books include *Shiloh and Other Stories* and *In Country*, returns to short fiction in her wonderful new collection of stories, *Zigzagging Down a Wild Trail*.

**Tuesday September 18 7:30 pm**

Iain Sinclair, who has received tumultuous acclaim in England, will read from *Landor's Tower*, the first of his many novels to be published in the United States. Interweaving fiction, history, and autobiographical inspiration, this inventive and richly layered novel is both a geographical journey through the borderlands of Wales, and a metaphysical search for the dreams that both inspire, and plague, the writer.

**Wednesday September 19 7:30 pm**

Cheri Register's exuberant memoir, *Packhouse Daughter*, offers an account of life in the small, working-class town of Alhert Lea, Minnesota, that flashes with both unrestrained affection and anger. "A beautifully written piece of working class history. . . . It is poetic, personal, honest, juicy, angry. I can't remember reading a more eloquent rendition of a little-known labor struggle." Howard Zinn

**Thursday September 20 7:30 pm**

Liza Dalby will read from her bestselling novel, *The Tale of Murasaki*, which has recently been published in paperback. The only Westerner to have become a geisha, Dalby subtly reconstructs the fashions, sensibilities, manners, and preoccupations of eleventh-century Japan in this exquisitely rendered story of courtly life.

**Saturday September 22 7:30 pm**

Adam Gopnik, whose varied and numerous contributions to *The New Yorker* never fail to delight, will read from his bestselling *Paris to the Moon*, now out in paperback. It seems strange to praise (as many have) such seemingly effortless (not to mention hilarious) writing as a tour de force, but that surely remains the best, and simplest, description.

**Sunday September 23 7:30 pm**

Emily Prager, author of the highly acclaimed *A Visit from the Footbinder*, *Clea and Zeus Divorce*, and *Eve's Tattoo*, describes a unique journey in her engaging new memoir, *Wuhu Diary: On Taking My Adopted Daughter Back to Her Hometown in China*. Determined to honor Lulu's heritage, Prager sent her adopted daughter to a Chinese school in New York City's Chinatown, but five-year-old Lulu continued to ask troubling questions about her past and the place of her birth. Traveling to China with a young child offered both unexpected challenges and rewards, but it proved to be an anxiety-relieving return for both of them (Prager spent part of her own childhood there) and an important source of their growing emotional bond.

**Tuesday September 25 7:30 pm**

Black Oak Books and PEN West present an evening of readings and discussion in recognition of Banned Books Week, with Cecil Brown, Candace Falk, Leon Litwak, Al Young, and surprise guests.

**Monday September 24 7:30 pm**

Michael Branch, the editor of *John Muir's Last Journey: South to the Amazon and East to Africa: Unpublished Journals and Selected Correspondence*, will discuss this account of an epic journey that has received almost no attention from the many commentators on Muir's work. In August 1911, John Muir, then aged seventy-three, embarked on an eight-month, 40,000-mile voyage to South America and Africa. Traveling alone, Muir considered this fulfillment of a long-held dream to be the most important experience of his life.

**Sunday September 30 7:30 pm**

*The Kissing*, a collection of radiant short fiction by Merlinda Bobis, may prove to be many readers' introduction to this important Filipino Australian writer. Combining a reverence for language, an appetite for all the flavors of human experience, and a poet's appreciation for brevity, Bobis concocts tales and allegories that arise from the harshest of realities; tales which enchant, and then haunt.



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## reviews

From page 8

Luis Buñuel, all of whom work in the interstices of Western culture and media.

Drawing on high literary and media theory, Naficy places accented films in an evolving, multilayered dialogue with home and host countries. Complementing the macro view are "close-up" readings of works by individual filmmakers and the nitty-gritty of production, distribution, and exhibition modes. A fascinating story of precariously positioned accented filmmakers caught between the agendas of the dominant culture and their own local and transnational communities emerges. Readers less versed in, or allergic to, the patchwork of post-modern solecisms that characterizes much academic writing may find the going difficult, but this well-argued book is worth the trouble. It will be of particular interest to devotees of third cinema, beur, Iranian expat, and other alternative film movements, as well as to students of media, ethnic, and postcolonial studies. (Robert Avila)

through much of the history of astronomy. Galileo, Newton, and lesser-known yet important figures such as Joseph Fraunhofer and Friedrich Bessel all put in appearances. Their stories are well drawn, if sometimes overdramatized. The book jacket promises "kidnappings, dramatic rescue, swordplay, madness, and bitter rivalry" and sometimes has to stretch a little to deliver. Even without the swashbuckling, though, *Parallax* is a revealing look at human intellectual history seen through the window of a particularly vexing problem. Hirshfeld does an excellent job of explaining difficult concepts, leaving the book accessible to even the most mathematically disinclined reader. Astronomy is a foundation stone in our self-image as a species, and *Parallax* does an outstanding job showing us how that stone was laid (Mark Krumholz)

## American Project: The Rise and Fall of a Modern Ghetto

By Sudhir Alladi Venkatesh.  
Harvard University Press,  
332 pages, \$31.50.

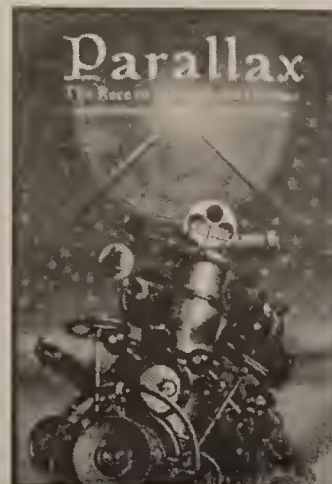


## Parallax: The Race to Measure the Cosmos

By Alan W. Hirshfeld.  
W.H. Freeman and Co.,  
314 pages, \$23.95.

"Cosmic wobbles parallax" is the tiny shift in a star's apparent position caused by the Earth's changing position as it orbits the sun. Measuring parallax is simultaneously the ultimate proof of the heliocentric model of the solar system and the indispensable technique for measuring distances in the universe. In *Parallax* Alan Hirshfeld recounts two millennia of attempts to measure the minute stellar wobble — an effort that finally succeeded in 1838 and thereby provided the first measurement of the distance to a star. In the process Hirshfeld wends his way

Policy studies of public housing are as common as the liberal hand-wringing or conservative tongue-lashing that accompanies them. But *American Project* is unique in that it makes the effort to understand the political ecology of public housing. Tracing the history of the world's largest public housing development, Chicago's Robert Taylor Homes, from its 1960s construction to its late-1990s demolition, Sudhir Alladi Venkatesh locates his story "where the idealism of architects and planners encountered the strength of the Chicago political machine," in other words, where federal housing dollars fueled the spatial segregation of the city. Venkatesh also follows the relationship of residents to their new governing body, the Chicago Housing Authority, charting a history of democratizing reform and protest campaigns from



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their black power heyday through their corruption into gang warfare. *American Project* excels at revealing how the logic of ward heelers reproduced itself in the \$70 million ghetto, with power blocs and patronage networks forming to regulate a poverty as incomprehensible as it is statistically defined. Based on nearly a decade of fieldwork, *American Project* flips easily from the boardroom to the stairwell to reconstruct the reasoning behind life in public housing. Its conclusion, "that we cannot assess the viability of projects like Robert Taylor, because they have never been matched with adequate funding," stresses that responsibility for the failures of public housing lies not with its residents but with the nation, in its equivocal commitment to housing its own. (Aaron Shuman)

### Paper Bullets: A Fictional Autobiography

By Kip Fulbeck.

University of Washington Press,  
282 pages, \$18.95.

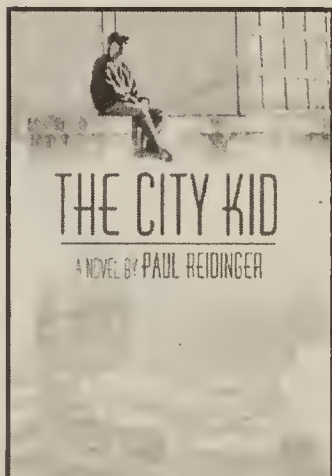
The artist-academic-author-actor-lifeguard Kip Fulbeck first came to prominence with a series of film shorts focusing on everything from mixed-race identity ("Banana Split") to kung fu culture ("Sex, Love, and Kung Fu"). In *Paper Bullets: A Fictional Autobiography*, his first novel, Fulbeck fashions a doppelgänger out of his life experiences, some remembered, some invented. As do Fulbeck's films, *Paper Bullets* reflects many of the issues that he has meditated over — mostly sex, masculinity, and race. Those have been major concerns reflected in the work of other Asian American authors, notably David Mura and Shawn Wong, but Fulbeck hits a rawer nerve. He deliberately pushes for reader reactions to his exploits, which include getting massaged by a prostitute, indulging in a white-only dating phase, and watching a man drown while doing nothing to

help. The fact that the Kip Fulbeck in *Paper Bullets* is as much fiction as fact can be frustrating at times — the book's character can come off shockingly arrogant and slyly sexist — yet it would be premature to assume that "Fulbeck" is indeed, Fulbeck. As the book's sometimes antagonizing protagonist says about his artwork, "I want it to fuck my audience." Consider yourself warned. (Oliver Wang)

### The City Kid

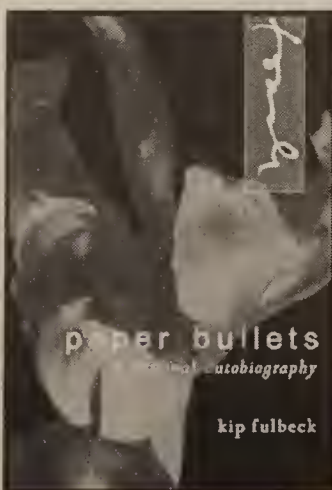
By Paul Reidinger.

Harrington Park Press,  
229 pages, \$16.95.



In an era when fiction writers are obsessed with deploying the most idiosyncratic and precious prose styles imaginable, Paul Reidinger (who is the *Bay Guardian's* senior culture editor) stands out as someone whose quiet, finely tuned observations serve his characters, rather than the other way around. A drawing-room melodrama set in contemporary San Francisco, *The City Kid* is a compelling and intensely believable meditation on the relationship between family bonds and erotic choices. It also revisits some of the same characters Reidinger has been developing since his first novel, *The Best Man*.

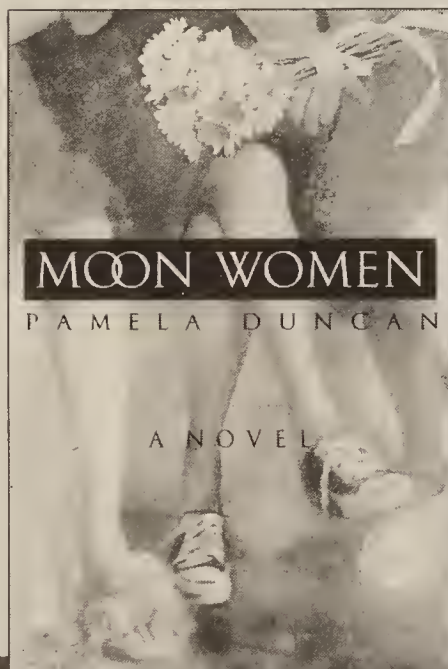
Our protagonist is Guy, whose recent midlife breakup has led him to San Francisco, where he has a series of frustrating encounters with the alluring but oddly savage 16-year-old Doug. In an elegant and thoughtful succession of conversations and chance meetings between his characters, Reidinger explores how male intimacy is attenuated by sexual shame and desperate bids for independence. The novel's greatest strength lies in Reidinger's nuanced portrayal of human ambivalence, particularly the ambiguous love triangle that forms between the sexually confused Doug, his closeted gay father, Ross, and Guy, the lonely observer. Witty and mournful, *The City Kid* reminds us that desire is just another form of disorientation. (Annalee Newitz) ❖



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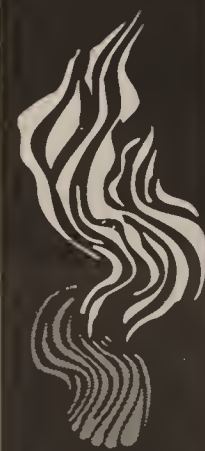
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## From Isadora Alman's Let's Talk Sex The Old In and Out

\* Intercourse with my new husband lasts approximately two minutes from the time of first insertion to his ejaculation when he grows soft. I've timed it on the clock. Is that normal?



It's normal for him apparently. I infer that you are less than passionately transported if you are watching the clock during the proceedings. If you wish intercourse to be speeded up or slowed down, then state that to your husband...along with your willingness to assist in the process of learning how. Confronting the poor guy in battle stance, armed with statistics on what's "normal" for other people, is no way to encourage changes. Marital sex (and pre- or extra- too, for that matter) needs to be a cooperative effort for it to be much fun for either party.

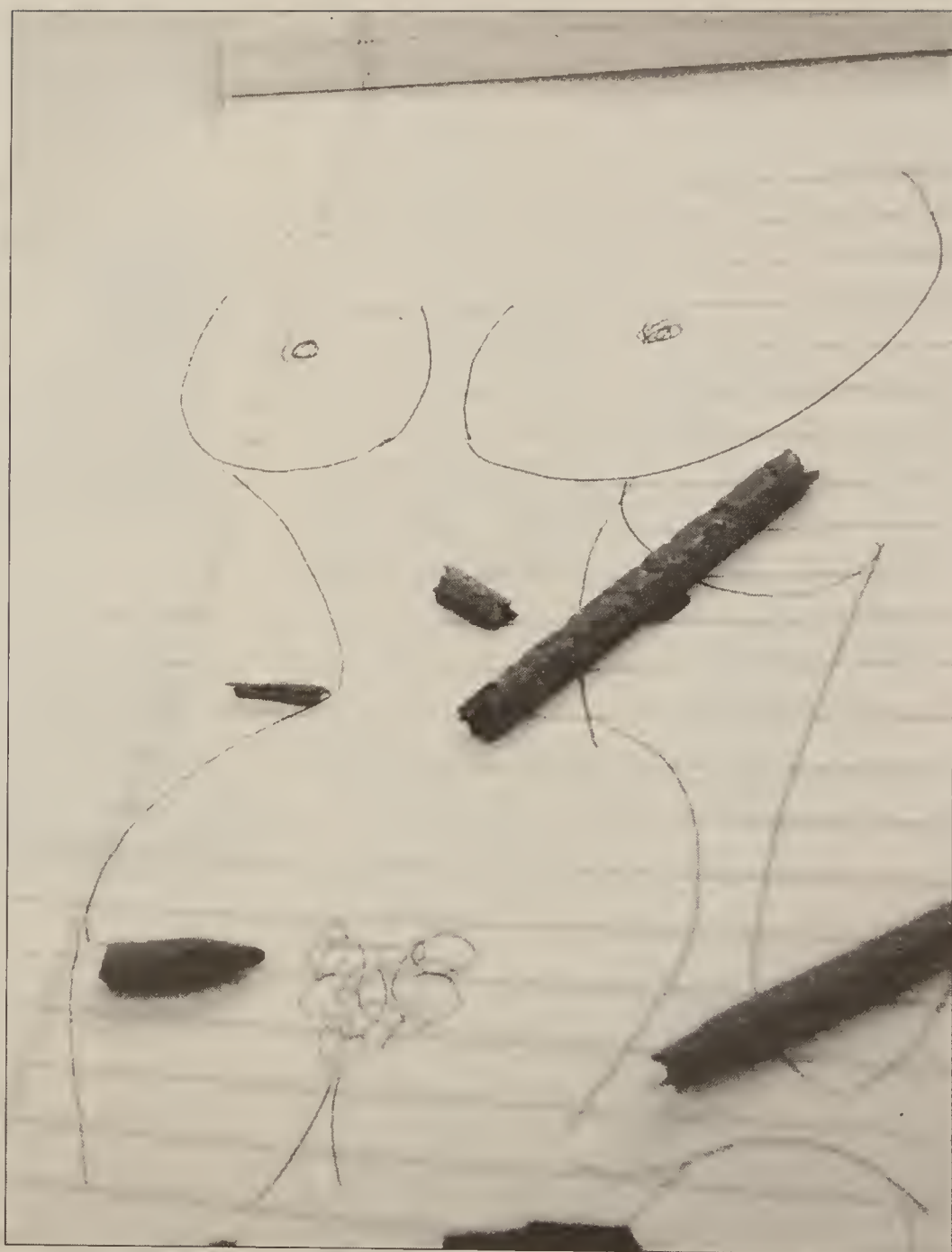
\* Unfortunately, I missed the column in which the Coital Alignment Technique was described. Could you repeat the instructions, and could you also discuss how to deal with the inadequate feelings that arise when one is, as I am, unable to climax with intercourse. I am a single woman up against rigorous competition and often resort to hiding my difficulty (i.e. faking orgasms) so as not to make my lover uncomfortable. Not honest and not good, but I am not in a long-term relationship where I might work this out. Is there a better way to deal with this in the interim?

I have received more mail about the Coital Alignment Technique than anything else I have written about in more than five years (now, in August 2001, seventeen years and counting - Isadora), even those damnable gerbils. I am printing this letter to address the second issue - which is that so many women or their partners feel there is something abnormal in not having a climax during penis-vagina intercourse. A recent study indicates that fewer than 30% of women do. Those that can often require a hand (of either person involved). Very few "lucked out" naturally, particularly in mainstream culture's customary missionary position. With a new partner you can say during or after intercourse what will do it for you, show him what is needed nonverbally, finish yourself off, or enjoy the proceedings without orgasm as a goal. There need be no more shame attached to what constitutes satisfying sex for you than in declaring what makes up a satisfying meal. There is no need to feel broken or wrong if your preferences or predilections don't match the current prevailing cultural standard. Hang in there long enough and eventually society is likely to come around to your (preferred) position.

\* You had a question from a reader who wrote in purple prose about his desire to come again. What works for me is that I don't drink alcohol for three hours before I'm planning to have a double come. One hour or more before my estimated time of arrival I drink two glasses of water. I don't take a leak before or during sex play. After my partner has had her fill I excuse myself, take a leak, and I'm ready for my second coming. Is this the good news the world has been waiting for?

Somehow I can't see a religion forming around the glories of a piss hard-on, however, stranger ones have been known. Thank you for your input, or should I say your outpouring.

From Isadora Alman's Let's Talk Sex, a collection of Q & As from previous Ask Isadora columns. Available autographed for \$10 from Alman, 3145 Geary Blvd. #153 S.F., CA 94118



## Erotica grows up

How yesterday's porn peddlers became today's smuterati

BY CARA BRUCE

Not too long ago, becoming an erotica writer was not a good career move. Publishers would categorize you as being "in the sex ghetto," and reviewers would say you weren't a real writer. But erotic publishing has gone mainstream. These days erotic fiction is one of the fastest-growing, best-selling genres. Mainstream bookstores such as Borders and Barnes & Noble have sections devoted to erotica. You can find *Best Women's Erotica* in airport bookstores — places that at one time stocked only blockbuster authors such as Stephen King and Tom Clancy.

Erotica has always been one of those genres that straddle the line between obscenity and the avant-garde. The work of beat author William Burroughs was once considered pornographic; now it's taught in university literature classes.

In recent history, porn and literature have enjoyed an often uneasy companionship. One of the first presses to publish racy and "indecent," envelope-pushing literature was Olympia Press. During the postwar years in Paris, Olympia published porn to finance work by some of the most significant writers of the 20th century, such as

Henry Miller, Lawrence Durrell, Anaïs Nin, and Samuel Beckett. Olympia's titles included *Lolita*, *Naked Lunch*, and the *Story of O*, books that were also considered pornographic at the time. If you consider the writers once dubbed "obscene," it's amazing to think that erotica is still sometimes stigmatized or dismissed.

In the late 20th century Masquerade Publishing in New York was a big player in the field of erotica. They followed the Olympia model, publishing a lot of one-handed, mass-market smut to finance their more literary titles. Masquerade publisher Richard



Kasak did a great service to the genre of literary erotica by publishing series such as Thomas Roche's *Noirotica* and work by Marco Vassi, as well as reprinting a lot of other major literary works once considered indecent. Masquerade helped get a lot of erotica in print and onto the shelves of bookstores and libraries.

Susie Bright is one of the first mainstream American erotica editors. Her *Best American Erotica* (Simon and Schuster) first came out in 1993, and she has done more than any other contemporary literary figure to bring erotica to the American public and make it acceptable. The books in Bright's series are packed with "literary" authors. Marge Piercy, Jerry Stahl, and Aimee Bender are just a few of the well-known writers who have graced the pages of various volumes of *Best American Erotica*. Once upon a time, mainstream writers might have been afraid to be in an erotic anthology, but now it's acceptable. The reading public doesn't look at these writers as trashy pornographers; they're as literary as ever, and as respected as ever. And this doesn't apply only to writers published in *Best American Erotica*. Rachel Resnick, a *Los Angeles Times* bestselling author, is in *Best Bisexual Women's Erotica* (forthcoming in October from Cleis Press). Good writers are good writers, whether they're writing about sex or potato salad.

As Stahl told me, "In all honesty I have no idea what separates an erotic writer from a writer who happens to write sexy, arousing, cool-ass prose. My friend Jonathan Ames just published *What's Not to Love?*, a genius chronicle of weirdness and sex, which tend to go together, but it probably won't be sold in the back of any adult bookstores anytime soon. By the same token, some people read my last book, *Perv* [excerpted in *Best American Erotica*], and said, 'It makes me never want to have sex again,' while others have stalked me to have sex with them, so who knows? I know humans who have jerked off to the Bible. Maybe that should come in a plain brown wrapper. With hardcore on view for a price at the most family-oriented Ramada Inn, I'd say it's nonerotic writing that is out of the mainstream these days. That's where the real pervs are, writing self-help and business books."

Despite a new wave of enthusiasm for erotic writing, Bright had to self-publish her newest book, *How to Read and Write a Dirty Story*, as an e-book. She was having trouble selling the book, but she knew it would have a market. "E-books and the Internet have allowed writers to be able to afford to publish their own books," Bright says. "That kind of freedom is such a rush." After *How to Read* spent several months as Amazon's top-selling e-book, Bright was able to sell her manuscript to Simon and Schuster, which will put out the hard-copy book in December. "I knew the book would sell," she says.

"And with the e-book I got to prove it to them. It felt great."

Cecilia Tan is another erotic writer who has crossed over into the mainstream. Tan runs Circlet Press, a small press that does erotica and erotic sci-fi. In 1998 she had a collection of her short stories, *Black Feathers*, published by HarperCollins. "The New York publishers are mainstreaming erotica, but they are whitewashing it," Tan says. The only way that it is acceptable is with good packaging and high prices, so it doesn't look like smut. There is no end to high-class glossy erotic anthologies." This is New York's way of moving smut out of the porn arena and into the literary arena. Basically publishers are making sex "classy" — i.e., more digestible and less scary.

"In the 1970s other genres got a lot sexier," erotica writer and sexologist Dr. Carol Queen says. You can find graphic sex in novels of any genre. Horror and science fiction writers are now writing erotica. The distinctions between what counts as literature and what is deemed smut are arbitrary, and these days such classifications are made as much for marketing purposes as they are for legal ones.

New York publishers don't take many risks. They follow the Hollywood method: they'll do whatever is guaranteed to make money. So if one type of erotica makes money, New York will continue to crank out that type of erotica. Meanwhile, small erotic publishers are part of their own grassroots sexual-minority communities, and they meet the needs of those communities. Janet Hardy of the independent Greenery Press says, "We go to conventions and workshops and talk to people and find out what they want. New York will always publish the lowest-common-denominator stuff, but the outside of the envelope changes. It's up to us to push that envelope." Erotica and sex writers are often able to prove that new things will sell via the small presses, which allows them to write and publish what they want, while earning respect and money from the New York industry. Marcy Sheiner's *Best Women's Erotica* series, published by Cleis Press, is a perfect example. The series gets racier every year, and *Best Women's Erotica 2000* is the number-five erotic seller on Amazon.

The big New York publishers also publish what Barnes & Noble wants. There are no longer many independent bookstores, which used to be the best places to buy smut. "[The elimination of small bookstores] is one of the reasons that Amazon and the Web are good things," Tan says. "Studies show that most people go into bookstores not knowing what they are going to buy, and they go to Amazon with a specific thing in mind. Amazon is an excellent venue for sex books or any books that sell by word of mouth."

The Web has been great for sex writing in general: it has allowed audiences more exposure to a variety of

sex-related books and given writers bigger audiences. The entire book industry is changing because of the Internet. You can download a book and read it on your PDA, and you can access smut for free all over the Web. As Bright puts it, writers can now afford to publish themselves. The only reason to buy erotica is so you don't have to waste your time digging through tons of stories to find one or two good bits of writing.

According to a buyer at Ingram, who insists on remaining anonymous, the company's top two categories are religion and sex. But the latter doesn't just mean erotica; it includes sex how-to books and picture books. A salesperson at Borders says that the store's sex/erotica section has the highest turnover in most Borders branches; if it's not the highest, it's at least one of the top five.

Interestingly, bookstores still don't seem to know where to file erotic books. Sometimes erotica is shelved next to the sex how-tos and the gay and lesbian section, even though most of it is fiction. Other times it's thrown into the fiction section at random. "If the bookstore doesn't have a separate erotica section, then you will find erotica at the beginning of each fiction section, because most of it used to be written by 'Anonymous,'" Tan says. "If there is an erotica section, it's shelved by the sex how-to." So even though erotica has won its own place, the big boys still aren't sure how to treat it. Are these books literature or just high-falutin sex manuals?

Erotica writers have got their foot in the door of the New York publishing world, but we aren't all the way there yet. Still, if current trends continue, we will ultimately have a respectable, if contested, place in the annals of literary history. "Lots of publishers are using their erotica authors for more mainstream things," says M. Christian, an acquisitions consultant at Venus Book Club (part of BookSpan). "The stigma around erotica is really gone. It's such a hot seller, and people aren't really ashamed of it anymore. There is a lot of crossover; major publishers, editors, and agents are realizing that erotica writers are real writers."

Queen adds, "If you look not just at publishers but media in general — cable TV, advertisers — there is an increasing cultural comfort around depicting sex and using sex to get attention. Americans have always been fascinated and uncomfortable about sex. In the past decade the lid came off enough to allow [sexual] images to come out more. The cat is out of the bag — I don't know how publishers are going to get it back in."

I hope they don't. But if they do, those of us who like to be "bad" will just have to find other ways to break the rules. ❖

Cara Bruce is the editor of *Good Vibrations Magazine*, *Viscera*, and *Best Bisexual Women's Erotica*. She runs the small erotic press Venus or Vixen.

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## reviews

From page 6

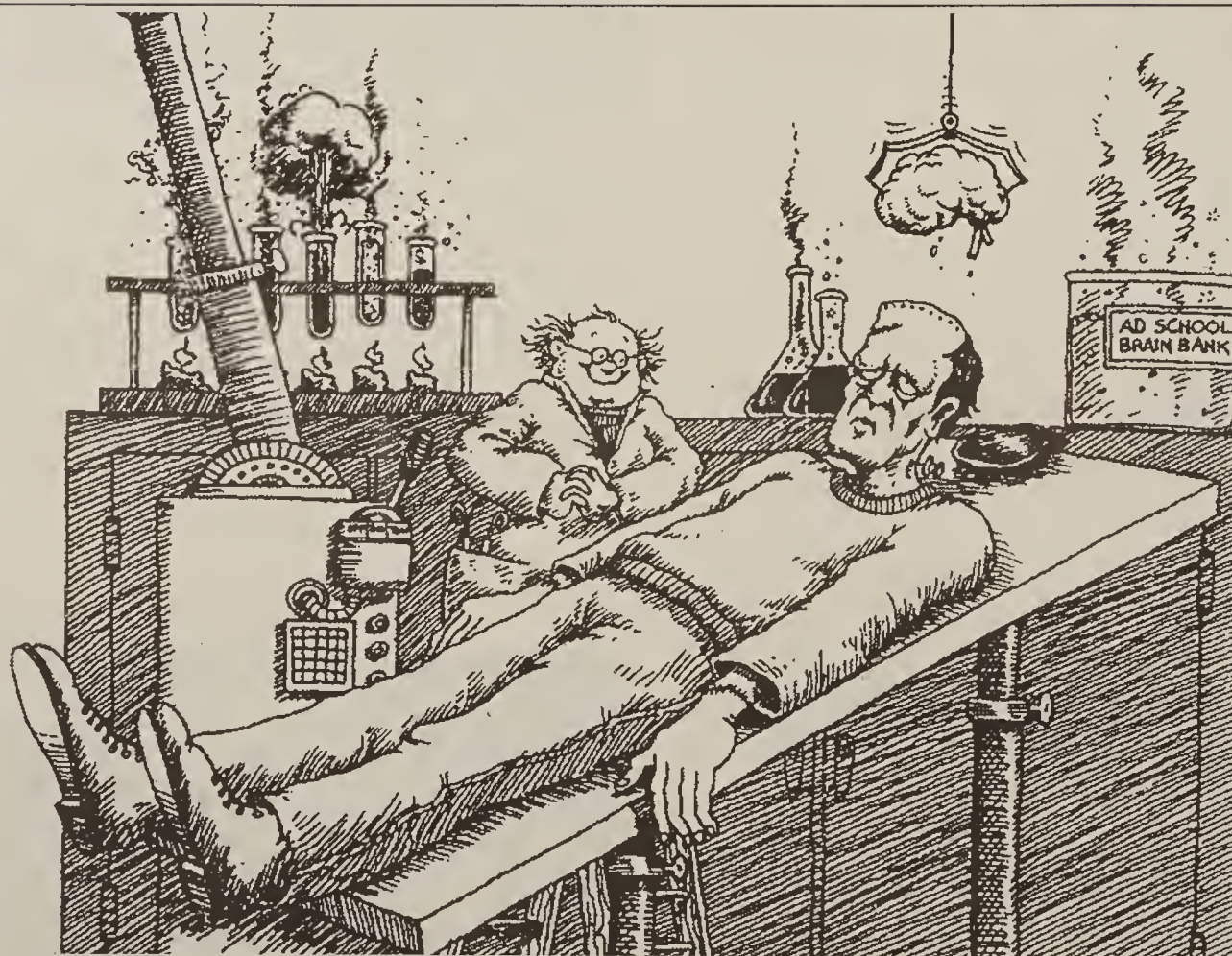
that matter, my beanstalk couplet, above, / Where such considerations as rhyme and meter / Prevail, it might be felt, at the expense / Of meaning, but as well create, survive it." And, for the most part, he's right: his use of rhyme seems to be part of how he perceives and interprets life, and in a sense, however objective or imagistic, most poetry is as much about a poet's unique individual interpretation of the world as about the world itself.

This idea forms the central metaphor of "Lost in Translation," from *Divine Comedies*. Like many of Merrill's poems, it elaborates an incidental memory into a philosophical rhapsody, as well as offering a succinctly expressed *ars poetica*. The scene is set with "A card table in the library [standing] ready / To receive the puzzle which keeps never coming." The little boy waits for the puzzle, makes gleeful note of its arrival, and shares with Mademoiselle the adventure of turning the fragments into a coherent picture.

That is the literal memory, dear in itself. But the grown poet teases greater significance out of the event. Just as he fits together puzzle pieces to form a whole, or changes words from one language into another in literally translating a poem, Merrill translates experience into poems. He ponders the fact that pieces got lost from all his puzzles, then realizes, "But nothing is lost. Or else: all is translation / And every bit of us is lost in it / (Or found ...)" Life is a puzzle "solved" perhaps only in death, with all the pieces of memory in place. As the poem draws to a close, Merrill returns to the "now," of himself lost in writing, lost in the words in his head, that simultaneously finds him at home in the world: "The owllet unlaut peeps and hoots / Above the open vowel. And after rain / A deep reverberation fills with stars."

In his 50s Merrill identified a formative aspect of his adolescence, "glowering, unknissed / The obstacle course yearning / Grew strong in" ("Volcanic Holiday"). But yearning can be a great motivator. The restlessness it feeds impels the seeker to embark on an odyssey worth writing about, as when Dante followed unattainable Beatrice through hell, purgatory, and heaven. *Collected Poems* at times resembles a combined obstacle course and map whose paths traverse miles of private property. But the landscape brims with much more than aesthetically pleasing scenery. Casual perusal will not unlock Merrill's poems, and the attentiveness they demand for full appreciation may be the best indicator of their lasting value. ❖

Alexandra Yurkovsky is a poet and critic in Berkeley.



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## WRITERS BITE BACK



# PUBLISHING DICTATORSHIP

BY CECILIA TAN

I live a freak life by Republican standards: I'm bisexual, polyamorous, sado-masochistic, self-employed. I also write, edit anthologies, and run niche publisher Circlet Press. When I say "niche," I'm not kidding: Circlet specializes in erotic science fiction.

Naturally, I would have preferred green brainiac Al Gore in the White House to W. Shrub. But truthfully, I'm not worried that my sexually daring work will be attacked by White House conservatives. I am already under worse threat from corporate homogenization. I hate to break it to Seattle, but Amazon.com has not revolutionized the book industry. The cutting-edge force of the Internet has barely dented the dictatorship ruling the book biz. No, I'm not talking about Bertelsmann-Random House, or another megaconglomerate publisher.

The true rulers of the industry are the retail chains I like to call Barnes Ignoble and Boredoms. They control 85 percent of retail bookselling in the United States. Nifty and helpful though Amazon may be, most books are still sold to people who are browsing in bookstores. People in the book biz all grasp the importance of browsing but can't quantify it, just like the ever elusive "word of mouth." If the public is going to discover a book, it must be on the shelf at the chains. If it's not, the book cannot reach any significant readership.

What happens when corporate panic over the economy causes the Big Two to pull into their shells and stop ordering from certain publishers? Simple. Those publishers die. Or they subsist on life support — the bare trickle of sustenance flowing from the independent retailers, until a buyer at corporate H.Q. puts them on the shelf again. This isn't hypothetical; it's happening right now. The chains wield so much power in the biz, they have negated a hundred years of bookselling expertise.

Studies have shown that the largest factor influencing a customer's purchase is the author's name. Twenty-five percent of paperback books are purchased because the buyer has read something by the author or heard his or her name before. Therefore, the accepted wisdom, until recently, was that one should publish book series. Mystery, romance, science fiction, whatever — the publisher always wanted multibook deals. If book one sold 20,000 copies, book two would sell that plus more, book three even more, and so on up. And so it was.

Enter Barnes Ignoble, whose founder, Len Riggio, stated in the press that it didn't matter what the company sold, books or plumbing supplies. Author A's first book in a series comes out, Ignoble orders 30,000, sells 20,000. "Great!" the publisher thinks. "But no," Ignoble says, "we sold 20,000. So give us 20,000 of book two." Of course, with fewer copies on the shelf, it sells only 13,000. Book three, it orders 13,000, and so on, until sales are down to zero, and the publisher forces the poor writer to change names. Yes, this happens. Did you like humorous fantasy writer Craig Shaw Gardner? He's still writing, but he had to change his name.

The exceptions are the commodity authors, the famous names such as Stephen King, Danielle Steele, Tom Clancy. In fact, if you're a buyer for Boredoms, you'd better stock up on them to fill the shelves that stand empty because you stopped carrying so many "wallpaper" books by unknowns.

The worst part of this is, if Bush and Ashcroft were censoring writers, passing bad laws, raiding bookstores, etc., we could do something about it. We have mechanisms for fighting those threats. We have no defense against the whims of monopolistic corporate decision-making.

What's a writer to do? Will we be prey to corporate image-makers the way rock bands are, hoping to crack the Top 40? Unfortunately, I think we already are. The book biz is a slice of the entertainment industry, so why should I, a writer, think I have the right to produce anything other than the same "product" the chains want? Hollywood makes the same 10 movies repeatedly, doesn't it?

But I don't write to make myself famous and keep myself in sushi. I'm writing to express ideas that are unique to me. In my case it's about exposing readers to wild sexual possibilities, but there are many other important subjects that we need to bring to our readers' attention: health issues, political ideas, you name it.

It's so self-evident that it sounds simplistic to say: a diversity of ideas is the foundation of a tolerant, democratic society. Yet writers and readers seem helpless to stop the narrowing of our choices to what is approved by a corporate decision-maker. It's like the loss of agricultural biodiversity. Did you know that almost all potatoes grown in the United States are of a single type? The one McDonald's uses for french fries. Good old McDonald's. If things keep up, and it sure looks like they will, that's where I and other noncommodity writers will soon be working. ❖

Cecilia Tan runs Circlet Press (www.circlet.com) in Boston.

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### Author events:

Deborah Kesten, author of  
*Healing Secrets of Foods*.

Wed., Sept. 12, 7:30 p.m.

Connie Grauds, author of  
*Jungle Medicine*.

Thur., Sept. 20, 7:30 p.m.

Megan Steelman, author of  
*Thinking Pregnant*.

Tues., Sept. 25, 7:30 p.m.

Maggie Oman Shannon,  
author of *The Way We Pray*.

Wed., Oct. 17, 7:30 p.m.

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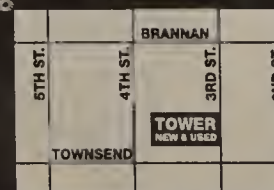
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# STACEY'S EVENTS



**Friday, September 7th @ 12:00 - 1:00**  
**LANCE ARMSTRONG**  
**IT'S NOT ABOUT THE BIKE**

Stacey's is proud to host a *booksigning* for cancer survivor and three-time Tour de France winner Lance Armstrong. Armstrong is in town for the San Francisco Grand Prix, and will be at Stacey's for one hour only to sign copies of his book *It's Not About the Bike*. In order to accommodate Armstrong's tight schedule and ensure the greatest number of happy customers, this will be a ticketed event. Tickets are limited and will be issued at the time the book is sold. As a special treat for our customers, Stacey's

will be raffling off a signed hardcover edition.

**Monday, September 10th @ 12:30**

**PAT HEIM and SUSAN MURPHY**

**IN THE COMPANY OF WOMEN: TURNING Workplace Conflicts Into Powerful Alliances**

In over 20 years of studying gender differences in corporate America, management consultants Pat Heim and Susan Murphy have found that professional women often fail to support each other and sometimes sabotage their female coworkers. With women wielding more financial and political power than ever before in history, Heim and Murphy explore the important questions of how women can build more positive female-to-female dynamics in the workplace.

**Tuesday, September 11th @ 12:30**

**BOB ROSNER and ALAN LEVINS**

**THE BOSS'S SURVIVAL GUIDE**

Many people become bosses without ever learning the basic skills necessary to effectively manage other people. *The Boss's Survival Guide* provides hands-on, real-world advice on how to hire, motivate and keep today's higher-educated, less-loyal employee. This invaluable new book includes examples, exercises, checklists, and techniques for successful employee management in the twenty-first century.

**Wednesday, September 12th @ 12:30**

**CHRIS BOHJALIAN**

**TRANS-SISTER RADIO**

After the breakout success of his novel *Midwives*, Chris Bohjalian has written a new book that again confronts its very human characters with issues larger than themselves. In *Trans-Sister Radio*, Bohjalian tackles the explosive issue of gender and biological reality with a story of love between a single mother and a man who plans to have a sex change operation. Join us for the paperback release of this thought-provoking and insightful novel.



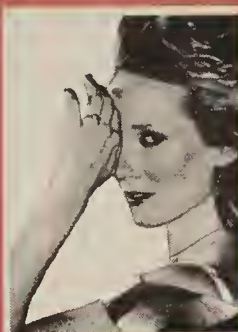
**Thursday, September 13th @ 12:30**

**MYSTERY CIRCLE**

**JOE GORES**

**CONS, SCAMS & GIFTS**

Edgar Award-winning Bay Area mystery writer Joe Gores is back with a new, action-packed novel featuring his most popular characters, the DKA private eyes. The Dan Kearny



**ANNE HECHÉ**  
**CALL ME CRAZY**

After enduring the very public ending of a long-term relationship that was under the microscope of public scrutiny from the very beginning, actress Anne Heche has reemerged into the

public eye. Her new memoir, *Call Me Crazy*, details the pain and redemption, the hurt and the healing of her public and private life.

**Monday, September 17th @ 12:30**

Associates in San Francisco are hired to solve the mystery of a framed Gypsy princess at the same time that an L.A. oil tycoon is scheming to steal a priceless treasure. Gores' originality and ingenuity make *Cons, Scams & Gifts* a fun, action-packed ride.

**Tuesday, September 18th @ 12:30**

**MYSTERY CIRCLE**

**ED MCBAIN**

**MONEY, MONEY, MONEY**

Stacey's is proud to welcome suspense legend Ed McBain for the release of his latest tale of the 87th Precinct, *Money, Money, Money*. It's Christmas in the city, but it isn't the giving season. A motley crew of shady characters is in town after a large stash of money, and their chase leads them to cross paths with the detectives of the 87th and the mysterious death of a book salesman. McBain's latest is a suspenseful story of greed, conflict, and the eternal search for money.

**Wednesday, September 19th @ 12:30**

**MODERN SPIRITUALITY**

**GARY THORP**

**SWEEPING CHANGES**

Your home is an extension of yourself; therefore when your home is in turmoil, your life is in turmoil. In *Sweeping Changes*, San Francisco writer Gary Thorp shows how the principles of Zen can bring harmony and peace to your life at home by illuminating the pleasure and tranquility that can be experienced in the repetitions of daily life. Join us as Thorp explains how washing dishes, sweeping the floor, or caring for pets can all be opportunities for finding satisfaction and spiritual growth.

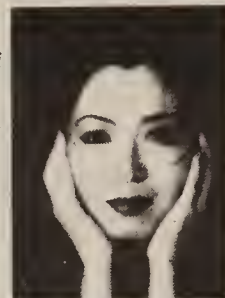
**Thursday, September 20th @ 12:30**

**WEI HUI**

**SHANGHAI BABY**

When Wei Hui's debut novel was released in Beijing last year, it was embraced by young, Westernized readers and decried and banned by the authorities. Now her frank,

seductive book has made it to the West and continues to cause international sensation. *Shanghai Baby* traces the coming of age and carnal adventures of a beautiful, daring, and deeply conflicted young woman driven by her dream of becoming a famous writer and her desire for passion and true love.



**Friday, September 21st @ 12:30**

**OREL HERSHER**

**BETWEEN THE LINES: NINE PRINCIPLES TO LIVE BY**

Orel Hersher enjoyed a long career as one of major league baseball's preeminent pitchers. But before finding success, Hersher endured years of setbacks and dues-paying stints in the minor leagues. Now in *Between the Lines*, he shares the principles and values that guided him through these hard times and toward his dreams. Please join us for an inspirational afternoon with one of America's great sports heroes.

**Monday, September 24th @ 12:30**

**EMILY PRAGER**

**WUHU DIARY**

Emily Prager traveled all the way from New York to China to pick up the baby who had been chosen for her to adopt. But as her daughter LuLu grew older, there were questions about her past and her hometown of Wuhu. So, Prager and five-year-old Lulu traveled together to Wuhu to discover what they could about LuLu's past and the culture that she came from. *Wuhu Diary* is the story of that emotional voyage and the discoveries that mother and daughter made together.

**Tuesday, September 25th @ 12:30**

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**CYNTHIA BRODY**

**BITTERSWEET LEGACY: CREATIVE RESPONSES TO THE HOLOCAUST**

Poet and artist Cynthia Brody's parents survived incarceration in Nazi concentration camps, and she has carried their legacy of sadness and survival through her creative life. Now she has edited *Bittersweet Legacy*, a powerful collection of art, poetry, and stories by 75 people with different perspectives of the Holocaust experience.

Survivors, children and grandchildren of survivors, and Americans permanently affected by this tragic period in history are represented in this important new collection.



**Friday, September 28th @ 12:30**

**CRAIG GORDON**

**OFF THE RECORD: WHAT WALL STREET DOESN'T WANT YOU TO KNOW**

Wall Street maverick Craig Gordon has been researching companies and doing homework for most of the important investment firms for years. In *Off the Record*, he shares the secrets of profitable intelligence-gathering with the rest of us. Gordon's techniques show how investors can get ahead of the game by spotting trends and gathering data, rather than relying on tips and speculation.



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SAT. 9/1  
**EMMANUEL VAUGHN LEE QUARTET**

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Thurs 8/30 10 PM \$6  
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Fri 8/31 10 PM \$5  
**JUBA (SEATTLE) MONUMENT TO MASSES KENT CRAIG**

Sat 9/1 8 PM \$6  
**REV 13 THE LOCALS BETH WATERS (SOLO)**

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Thurs. 8/30  
**SONATA PI 9pm**

Fri. 8/31  
**ZIGABOO MODELISTE**  
Opening Jesse Dinatale 9:30pm

Sat. 9/1  
**NOELLE HAMPTON**  
Opening: Danny Michel 9pm

Sun. 9/2  
**TEA LEAF GREEN 9:30pm**

Mon. 9/3  
**Best of Open Mic w/ Austin DeLone 8pm**

Tues. 9/4  
**RAMBLIN' JACK ELLIOT 8:00pm**

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Fri 8/31 9 PM \$7  
**The Fingers Essence Pedalsped**

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**Warsaw the Phenomenauts 2 1/2 White Guys**

Mon 9/3 8:30 PM \$5  
**Open Mike w/ Dayla Soul...7:30 sign ups FREE**

Tues 9/4 8:30 PM \$5  
**DivaBands w/ Danni Linnetz Helen Chaya**

UPCOMING:  
9/5 - FEMALE ARTIST'S TOUR w/ JENNIFER TERRAN, JEMMA CANDY, VERONICA LISTRE, DAVID SOBEL  
9/6 - DIVABANDS MIDWEST TOUR KICKOFF w/ ROBERTA DONNAY, MARY KELLY, BRITTANY SAFRAMEK & JASPER THRESH, EMILY ZILICK (SEX FRESH)  
9/7 - MATT BUTLER BAND, VIV  
9/8 - THE WOODIES, TOMJONESING  
9/9 - ALIEN LOVE SYNDROME, EMANCHT, NEVER NEVER...FREE SHOW!  
9/10 - OPEN MIKE w/ DAYLA SOUL  
9/11 - DIVABANDS w/ BERN, MARTINE LOCKE, KATHERINE CHASE, ELLIN JR.

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music calendar rock, jazz, folk/world, dance clubs & classical

music

Music listings are compiled by Sarah Han. The music intern is Michael Gadd. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 29

Rock/blues/hip-hop

Blue Reptiles Blue Lamp. 9:30pm, \$2.  
Johnny Dilks and the Visitacion Valley Boys, Jinx Jones and the King Tones, Gerard Landry and the Lariats, Crime Kings Elbo Room. 8pm, \$10. A benefit concert; all proceeds pay for the medical expenses of Eiji, Heday, and Thomas.  
Tony Furtado Band, Waybacks Slim's. 9pm, \$10.  
Five Point Plan Boom Boom Room. 9:15pm, \$5.  
Craig Horton Saloon. 9:30pm. CD-release party.  
Steve Kirk Pop Bruno's. 9pm.  
Pleasure Forever, Bluebird, Lost Kids Bottom of the Hill. 9:30pm, \$7.  
Pure Ecstasy Top of the Mark. 8:30pm-12:30am.  
Andy Santana Biscuits and Blues. 9pm, \$7.50.  
Shut the Fuck Up, Kill the Messenger, 800 Octane Kimo's. 9pm.

Bay Area

B Phase, Blue Blazes 19 Broadway. 9pm.  
'Chickenstock 2001' Student Union, Mills College, 5000 MacArthur, Oak; 430-2255. 7pm, \$7. A benefit concert featuring Downside, Hey Mikel, Infinite Martini, and 7th Standard; proceeds go to the Mills College Radio Club.  
Mikee Hates Life, John the Baker Stork Club. 9pm, \$5.  
Secession Jupiter. 8pm, free.  
Randy Todd Bison Brewing Company. 10pm, free.

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm.  
Michael Bluestein Bacar. 10pm.  
Ned Boynton, Jules Broussard, Bing Nathan Enrico's. 7pm.

Kevin Gibbs One Market Restaurant. 5:30pm.  
Mark Holzinger Gordon's House of Fine Eats. 9pm.  
Vince Lateano Trio Jazz at Pearl's. 9pm-1am. Featuring Al Plank.  
Jason Myers Houston's, 1800 Montgomery; 392-9280. 6pm.  
Mushroom, Brass Monkey Brass Band Hotel Utah. 8:30pm, \$5.  
Kim Nalley Black Cat. 9:30pm.  
Al Pacheco Jazz Band Skip's Tavern. 8-10pm.  
Juse Pinto Jazzfusion Rich's 93, 93 Ninth St; 621-6183. 7:30-11pm.  
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.  
Charles Unger Experience Les Joulins. 8pm.

Bay Area

Blue and Tan Cato's Ale House. 6-9pm, free.  
Judy Hall 19 Broadway. 6:30-9pm.  
Oscar Peterson Quartet Yoshi's. 8pm, \$75.

Folk/world/country

Tony Furtado Band Slim's. 9pm, \$10.  
Teja Gerken, Dale Miller, Pete Madsen Bazaar Cafe, 5927 California; 831-5620. 7pm, free.  
Michael Ward and the Dogs and Fishes, April Cope Band Last Day Saloon. 9pm, \$5.

Bay Area

Baby Gramps Freight and Salvage. 8pm, \$16.50. See 8 Days a Week, page 58.  
Earl White Old-Time Band, Bluegrass Intentions Ashkenaz. 8pm, \$10.

Dance clubs

Bang Bang Justice League. 9pm. MoC and Foxsee spin 2 step and soul.  
Barcode 26 Mix. 10pm. With DJ Gavan Duffy and friends.  
Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 8:15-11:15pm, \$8. Free-style dancing.  
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. Deathrock, industrial, '70s and '80s dance music, interactive B-D, S-M, and go-go dancers.  
Breathe Oxygen Bar. 10pm, free. '80s new wave.  
Broadway Studios 9pm. Salsa. Dance lesson at 7pm.  
Butterfly 10pm. With DJ Tari.  
Construction 330 Ritch. 10pm-2am. Tech-house with residents Torque and Huey.  
Cool Down DJ Party Voodoo Lounge. 10pm.  
Dark Sparkle Cafe du Nord. 10pm, \$5. '70s and '80s dark rock, glam, and goth.  
Dig the Pony Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.  
Discover Ruby Skye. 9pm-3am. Hard house

with DJ Ben Doren, Gautier St. Denis, Little Tim and Maurice, and guest Corey Black.  
Element Cellar. 9pm-2am. Drum 'n' bass and 2 step with residents and weekly guests.  
Exotica Glas Kat. 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon.  
9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.  
Family Affair Sacrifice. 10pm-2am, \$3. With Jamo and guests spinning deep slow beat, soul, and hip-hop.  
Loofa Light, 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.  
Low Down Grooves The Top. 7-10pm. Down-tempo and beats.  
Mind, Body, and Soul Butter. 9pm-2am. House, progressive house, and breakbeats with residents.  
Modular Lab Edinburgh Castle. 10pm-2am. Mod, underground, indie.  
On the Side An Sabin. 9pm-2am, \$5. House, techno, and tech-house with DJs Andre Lucero and Guthrie.  
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.  
Psycho-Synthesis Jeezels Joint. 9pm-2am, \$5. Breaks, electro, indusro, and trance.  
Qool 111 Miuna St. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.  
Recline AsiaSE. 7pm, \$5. With Pause, Jamo, and Wisdom.  
Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.  
Salsa con Clase Roccapulco. 8pm, \$15. Salsa lessons and dancing.  
Seance Backflip. 6-10pm. With Didje Kelly and Russell Vargas. 10pm-2am, \$5. With rotating residents.  
Serenity Lounge Venture Frogs Restaurant, 1000 Van Ness; 409-2550. 7pm-2am. Mushroom jazz, downtempo house with Jamie Means and Von.  
Skin Make-Out Room. 10pm-2am, \$5. World beat with resident Soulsalaam and guests.  
Sweet Spot Club 238, 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.  
The Thizzle Tongue and Groove. 10pm, \$5. Hip-hop, soul, funk, and R&B with rotating DJs.  
Vitabar Divas, 1081 Polk; 928-6006. 10pm-2am, \$5. With mikke and Jada Halston.  
Wanton Wednesdays Laszlo, 2526 Mission; 401-0810. 9pm-2am. With Neel N. Kizmaz.  
Wave Manipulation Storyville. 10pm, \$5. With DJs Scotty Fox, Derrick D, Swiftrock, V8, Zoe, and ID4.

Continued on page 66

critic's choice: music

Thinking Fellers Union Local 282

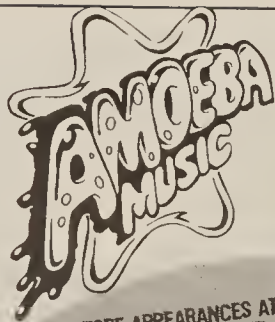
Thurs/30-Fri/31, Great American Music Hall

In the Faustian struggle to coherently make weird noise rock while pulling threads from every musical genre, there isn't a mood or a sound Thinking Fellers Union Local 282 haven't been able to achieve. For more than 13 years the group have been collectively pouring the bizarre contents of their heads into a freaky and humorous mix. Starting out with their screeching cassette release *Wormed*, by Leonard (1988, Thwart), the group steadily gained a small and loyal international audience, thanks in part to the wide reach of their label Matador. Between 1990 and 1996 they nearly toured themselves to death, always with a new album, EP, and/or single in tow. After taking a six-year hiatus from recording and touring, TFUL282 turned to Communion Records this year to put out the absurdly titled *Bob Dinners and Larry Noodles present Tubby Turdner's Celebrity Avalanche*. The album shows the band to be masterfully in control of composing fun, accessible experimental music. With drummer Jay Paget living in Boston and day jobs tying the Fellers down, we might soon have to face a world without them, so don't miss out. Thursday, TFUL282 play with Ex-Girl and the Get-Go; Friday, the Double U, Gray Davis, and Wet Gate: The All-Projectionist Project open. 9 p.m., 859 O'Farrell, S.F. \$12. (415) 885-0750. (Deborah Giattina)



PHOTO OF THINKING FELLERS UNION LOCAL 282 — FROM LEFT, BRIAN HAGEMAN, ANNE EICKELBERG, JAY PAGET, MARK DAVIES, AND HUGH SWARTS





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Spinning live in support of his new CD "In Stereo" - Now on Kinetic!

TUES. SEPT 4TH - 6PM

**HABIB KOITÉ**

Guitarist and pop star from the West African nation of Mali.

TUES. SEPT 11TH - 7PM

**BEULAH**

In support of the new CD "The Coast Is Never Clear" - out on September 11th!

SAT. SEPT 22ND 2PM

**REBECCA GATES**

Spinanes

SUN. SEPT 23RD 4PM

**STEVE WYNN**

In support of the Dream Syndicate reissues - coming soon from Rhino Records!

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**BRUNO'S**

Weds 8/29

**STEVE KIRK POP**  
9pm

Thurs 8/30

**THE SUPPLICANTS**  
9pm

Fri 8/31

**BITCHES BREW**  
10pm

Sat 9/1

**BRASS MONKEY**  
10pm

Sun 9/2

**THE FAIRWAYS**  
9pm

**THE DAMSELS**  
10pm

Tue 9/4

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9pm

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aug/sept

31 fri

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01 sat

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02 sat

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**melon**

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monty luke - seven - n8 - chipwich  
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05 wed

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musicbox and groove factory present:  
mystic bill - spun - joe harp - shawn hinman  
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07 wed

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(eyephunk) - ritter gluck  
(infinite kaos) - amber (epiphany)  
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08 sat

**orbit**

richard summerhayes - jeno - dj melanie -  
kelly williams vs trushil - homo erectus - joe  
rice - paul gordon  
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ENDO

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in concert -  
**'The Ambassadors of Reggae Music'**

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**wednesday**

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SEPT 5 -

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LOFT SESSION'

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SEPT 7 -  
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**FRANKY BOISSY**

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SEPTEMBER 1 -

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## music club guide

### calendar venue directory

Amnesia 853 Valencia; (415) 970-8336.  
 Amoeba Music 1855 Haight; (415) 831-1200.  
 Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.  
 An Sibin 1176 Sutter; (415) 929-1992.  
 AsiaSF 201 Ninth St; (415) 255-8889.  
 Atlas Cafe 3049 20th St; (415) 648-1047.  
 Bacar 448 Brannan; (415) 904-4100.  
 Backflip 601 Eddy; (415) 771-FLIP.  
 Baobab 3388 19th St; (415) 643-3558.  
 Bas 383 Bay; (415) 441-3885.  
 Beach Chalet 1000 Great Highway; (415) 386-8439.  
 Beauty Bar 2299 Mission; (415) 285-0323.  
 Big Heart City 836 Mission; (415) 777-0666.  
 Bimbo's 365 Club 1025 Columbus; (415) 474-0365.  
 Biscuits and Blues 401 Mason; (415) 292-2583.  
 Bistro E Europe 4901 Mission; (415) 469-5637.  
 Black Cat 501 Broadway; (415) 981-2233.  
 Blind Tiger 787 Broadway; (415) 788-4020.  
 Blue Lamp 561 Geary; (415) 885-1464.  
 Boom Boom Room 1601 Fillmore; (415) 673-8000.  
 Bottom of the Hill 1233 17th St; (415) 621-4455.  
 Brainwash 1122 Folsom; (415) 255-4866.  
 Broadway Studios 435 Broadway; (415) 291-0933.  
 Bruno's 2389 Mission; (415) 648-7701.  
 Bubble Lounge 714 Montgomery; (415) 434-4204.  
 Butter 354 11th St; (415) 863-5964.  
 Butterfly 1710 Mission; (415) 864-5575.  
 Buzz 9 139 8th St; (415) 255-8783.  
 The Cafe 2367 Market; (415) 861-3846.  
 Café Claude 7 Claude; (415) 392-3515.  
 Cafe Cocomo 650 Indiana; (415) 824-6910.  
 Cafe du Nord 2170 Market; (415) 861-5016.  
 Cafe International 508 Haight; (415) 552-7390.  
 Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.  
 Canvas 1200 Ninth Ave; (415) 504-0060.  
 Carla 1760 Market; (415) 863-3516.  
 Cat Club 1190 Folsom; (415) 431-3332.  
 Cellar 685 Sutter; (415) 441-5678.  
 Cellar at Johnny Foley's 243 O'Farrell; (415) 522-0333.  
 Circadia 2727 Mariposa; (415) 552-2649.  
 City Nights 715 Harrison; (415) 546-7938.  
 Club NV 525 Howard; (415) 339-8686.  
 Club Six 60 Sixth St; (415) 863-1221.  
 Club Townsend 177 Townsend; (415) 974-1156.  
 Covered Wagon Saloon 917 Folsom; (415) 974-1585.  
 Cypress Club 500 Jackson; (415) 296-8555.  
 Deluxe Club 1509 Haight; (415) 552-6949.  
 Deuces 2319 Taraval; (415) 566-9122.  
 Eagle Tavern 398 12th St; (415) 626-0880.  
 Eastside West 3154 Fillmore; (415) 885-4000.  
 Edinburgh Castle 950 Geary; (415) 885-4074.  
 850 Cigar Bar 850 Montgomery; (415) 291-0850.  
 Elbo Room 647 Valencia; (415) 552-7788.  
 11:11 Lounge 1330 Polk; (415) 885-2652.  
 Endup 401 Sixth St; (415) 357-0827.  
 Enrico's 504 Broadway; (415) 982-6223.  
 Fillmore 1805 Geary; (415) 346-6000.  
 Fuse 493 Broadway; 788-2706.  
 Galaxy Club 1840 Haight; (415) 387-2996.  
 Gin Joint 312 Harriet; (415) 934-1655.  
 Glas Kat 520 Fourth St; (415) 495-6626.  
 Gordon's House of Fine Eats 500 Florida; (415) 861-8900.  
 Great American Music Hall 859 O'Farrell; (415) 885-0750.  
 Hi-Ball Lounge 473 Broadway; (415) 397-9464.  
 HiFi 2125 Lombard; (415) 345-TONE.  
 Holy Cow 1531 Folsom; (415) 621-6087.  
 Hotel Utah 500 Fourth St; (415) 546-6300.  
 House of Shields 39 New Montgomery; (415) 392-7732.  
 Hush Hush Lounge 496 14th St; (415) 241-9944.  
 Infusion 555 Second St; (415) 543-2282.  
 Ireland's 32 3920 Geary; (415) 386-6173.  
 Irish Bank 10 Mark Lane; (415) 788-7152.  
 Iron Horse 19 Maiden Lane; (415) 789-7899.  
 Java on Ocean 1700 Ocean; (415) 587-3126.  
 Jazz at Pearl's 256 Columbus; (415) 291-8255.  
 Jelly's 295 China Basin Way; (415) 495-3099.  
 Jezebels Joint (510) Larkin; (415) 345-9832.  
 Johnny Foley's 243 O'Farrell; (415) 954-0777.  
 Les Joulines 44 Ellis; (415) 397-5397.  
 Justice League 628 Divisadero; (415) 440-0409.  
 Kate O'Briens 579 Howard; (415) 882-7240.

Kimo's 1351 Polk; (415) 885-4535.  
 King Street Garage 174 King; (415) 665-6715.  
 Last Day Saloon 406 Clement; (415) 387-6343.  
 Lexington Club 3464 19th St; (415) 863-2052.  
 Liquid 2925 16th St; (415) 289-6833.  
 Lou's Pier 47 300 Jefferson; (415) 771-0377.  
 Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.  
 Mad Dog in the Fog 530 Haight; (415) 626-7279.  
 Make-Dut Room 3225 22nd St; (415) 647-2888.  
 Mario's Bohemian 2209 Polk; (415) 776-8226.  
 Maritime Hall 450 Harrison; (415) 974-0634.  
 Metronome Ballroom 1830 17th St; (415) 252-9000.  
 Moose's 1652 Stockton; (415) 989-7800.  
 Movida Lounge 200 Fillmore; (415) 934-8637.  
 Mucky Duck 1315 Ninth Ave; (415) 661-4340.  
 Nickie's BBQ 460 Haight; (415) 621-6508.  
 Noe Valley Ministry 1021 Sanchez; (415) 454-5238.  
 O'Farrell Street Bar 800 Larkin; (415) 567-9326.  
 Old First Church 1751 Sacramento; (415) 474-1608.  
 111 Minna St. 111 Minna; (415) 974-1719.  
 One Market Restaurant 1 Market; (415) 777-5577.  
 Original Coffee Gallery 1353 Grant; (415) 981-9557.  
 Dryden Bar 795 Valencia; (415) 255-2102.  
 Paradise Lounge 308 11th St; (415) 861-6906.  
 Peña del Sur 2870 22nd St; (415) 550-1101.  
 Pjaf's 1686 Market; (415) 864-3700.  
 Pier 23 Pier 23; (415) 362-5125.  
 Plough and Stars 116 Clement; (415) 751-1122.  
 Plush Room 940 Sutter; (415) 885-2800.  
 Polly Esther's 181 Eddy; (415) 885-1977.  
 Pound-SF Pier 96, 100 Cargo; (415) 826-9202.  
 Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.  
 The Ramp 855 China Basin; (415) 621-2378.  
 Rasselas 2801 California; (415) 567-5010.  
 Rawhide 280 Seventh St; (415) 820-1621.  
 Red Devil Lounge 1695 Polk; (415) 921-1695.  
 Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.  
 El Rio 3158 Mission; (415) 282-3325.  
 Ritz-Carlton 600 Stockton; (415) 296-7465.  
 Roccapulco 3140 Mission; 648-6611.  
 Rose Pistola 532 Columbus; (415) 399-0499.  
 Royale 1326 Grant; (415) 433-4247.  
 Ruby Skye 420 Mason; (415) 693-0777.  
 Sacrifice 800 South Van Ness; (415) 641-0990.  
 Saloon 1232 Grant; (415) 989-7666.  
 San Francisco Brewing Company 155 Columbus; (415) 434-3344.  
 Shanghai 1930 133 Steuart; (415) 896-5600.  
 Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.  
 Skip's Tavern 453 Cortland; (415) 282-3456.  
 Slim's 333 11th St; (415) 522-0333.  
 Sno-Drift 1830 Third St; (415) 431-4766.  
 Sound Factory 525 Harrison; (415) 979-8686.  
 Space 550 550 Barnesveld; (415) 550-8286.  
 Starlight Room Drake Hotel, 450 Powell; (415) 395-8595.  
 Stars 555 Golden Gate; (415) 861-7827.  
 Storyville 1751 Fulton; (415) 441-1751.  
 The Stud 399 Ninth St; (415) 252-7883.  
 Studio 435 435 Broadway; (415) 291-0333.  
 Tango Tango 1550 California; (415) 775-0442.  
 Tempest 431 Natoma; (415) 495-1863.  
 Ten 15 Folsom 1015 Folsom; (415) 385-1015.  
 33D Ritch 330 Ritch; (415) 541-9574.  
 Tongue and Groove 2513 Van Ness; (415) 928-0404.  
 The Top 424 Haight; (415) 864-7386.  
 Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.  
 Trapdoor 3251 Scott; (415) 776-1928.  
 26 Mix 3024 Mission; (415) 826-7378.  
 Up & Down Club 1151 Folsom; (415) 626-2388.  
 Velvet Lounge 443 Broadway; (415) 788-0228.  
 Venue 9 252 Ninth St; (415) 626-2169.  
 Voodoo Lounge 2937 Mission; (415) 285-3369.  
 Warfield 982 Market; (415) 775-7722.



**Eternal bliss:** Pleasure Forever — from left, Joshua Hughes, Andrew Rothbard, and David Clifford — play with Bluebird and the Lost Kids at Bottom of the Hill Wed/29.

### Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.  
 Baltic 135 Park Place, Point Richmond; (510) 235-2532.  
 Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.  
 Blakes 2367 Telegraph, Berk; (510) 848-0886.  
 Bluesville 131 Broadway, Oakl; (510) 893-6215.  
 Caribe Dance Center 1408 Webster, Oakl; (510) 835-4006.  
 Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.  
 Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.  
 Downtown 2102 Shattuck, Berk; (510) 649-3810.  
 Eli's Mile High Club 3629 MLK Jr. Way, Oakl; (510) 655-6661.  
 Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.  
 Freight and Salvage 1111 Addison, Berk; (510) 548-1761.  
 H's Lordships 199 Seawall, Berk; (510) 843-2733.  
 Imusicast 5429 Telegraph, Oakl; (510) 601-1024.  
 Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.  
 Ivy Room Solano at San Pablo, Albany; (510) 524-9299.  
 Jimmie's VIP Jazz Room 1731 San Pablo, Oakl; (510) 268-8444.  
 Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.  
 Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.  
 New George's 842 Fourth St, San Rafael; (415) 457-1515.  
 19 Broadway 19 Broadway, Fairfax; (415) 459-1091.  
 924 Gilman 924 Gilman, Berk; (510) 525-9926.  
 Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.  
 Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.  
 Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.  
 La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.  
 Peri's 29 Broadway, Fairfax; (415) 459-9910.  
 Port Lite 229 Rush, Oakl; (510) 451-0600.  
 Ruby Room 132 14th St, Oakl; (510) 444-7224.  
 Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.  
 Stary Plough 3101 Shattuck, Berk; (510) 841-2082.  
 Stork Club 2330 Telegraph, Oakl; (510) 444-6174.  
 Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.  
 Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.  
 Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.  
 Veterans Memorial Building 200 Grand, Oakl; (510) 238-3284.  
 Voulez Vous 2930 College, Berk; (510) 548-4708.  
 White Horse 6551 Telegraph, Oakl; (510) 652-3820.  
 Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ❖



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M. Headphone

SUNDAY, SEPT. 2 8:30PM \$5  
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Wed August 29 \$5  
"FIVE POINT PLAN"  
ACID JAZZ & FUNK  
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Thur August 30 \$10 (adv)  
"THE MELVIN  
SEALS BAND"  
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GARCIA BAND LED BY THE HAMMON B-3  
LEGEND HIMSELF - MELVIN SEALS!  
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Fri August 31 \$12 (adv)  
TWO NIGHT BLOW-OUT-BACK BY  
POPULAR DEMAND  
"THE MELVIN  
SEALS BAND"  
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Sat September 1 \$10  
ONE NIGHT ONLY!  
BLUES-FUNK-R&B-GOSPEL BAND  
DIRECT FROM LOS ANGELES  
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LABOR DAY PARTY WITH SPICEY  
NAWLEANS DIVA  
"BEEBE PRICE  
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Monday September 3 \$3  
BAD DADDY RECORDING ARTIST  
NEW CD RELEASE TO CELEBRATE  
"CRAIG HORTON"  
BLUES GUITAR GREAT

Tuesday September 4 \$1  
"OSCAR MEYER'S  
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ALL-STAR SEVEN PIECE JAZZ FUNK  
SOUL BLUES BAND  
FEATURING: DENISE MINNIFIELD W. THE FLAMINGOS' SAX-  
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drums  
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bass

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**Mickey Hart & Vag**  
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Narada Artists

**Hamza El Din**  
**Bobby Vega**  
**Sista Monica** with  
The Vernon Bush Quartet

**Sat, September, 15th**  
**Herbst Theater 7:30 pm**  
401 Van Ness, SF City Box Office  
At the Door: \$50, \$35, \$25 (415) 392-4400  
Advance Tickets: \$45, \$30, \$20

Proceeds Benefit Music  
for At-Risk Youth  
Music in Schools Today

## music calendar

**Wednesday 29**

From page 62

**Wednesdaze** Bohemia Bar, 1624 California;  
474-6968. 6pm-2am. House and techno with  
rotating residents.

**Bay Area**

**Bubblegum** Manibo Lounge, 14572 E 14th St.  
San Leandro; (510) 357-7777. 10pm-2am.  
Rotating DJs spin hip-hop, R&B, and dance-  
hall.

**Flavors** Ramada Inn, Chibbo's Bar and Grill,  
920 University, Berk; (510) 496-3450.  
10:30pm. Open mic and urban soul with  
Uno and Scientific.

**Radio** 4pm-2am. '60s ska and Jamaican dub.  
**Ruby Room** 10pm-2am. Soul, funk, and more  
with DJ Kitty.

**Salsa Caliente** Club Fusette. 10pm. Pete Solis  
spins salsa and merengue.  
Salsa lessons at 8pm.

**Starchild** Blakes. 9:30pm, \$4. Break beats  
with DJs AD One, Paul Guido, Tequila  
Willie.

**Venue** Bluesville. 9:30pm-2am. Hip-hop,  
dancehall, R&B.

## Classical

**Mack McCray** St. Patrick's Church, Yerba  
Buena Gardens, 756 Mission; 777-3211.  
12:30pm, \$5. The pianist performs works by  
Debussy and Liszt.

## thursday 30

### Rock/blues/hip-hop

**Andy Peters Show**, Lawrence Iconoclast Par-  
adise Lounge. 8:30pm, \$8.

**Red Archibald and the Internationals** Top of  
the Mark. 8:30pm-12:30am.

**Fenix TX**, Lefty, Ten Times a Day Slim's. 9pm,  
\$12.

**Billy Idol** Warfield. 9pm, \$25-28.50.

**Comets on Fire**, Numbers, KY, Kaleidoscopic  
Jellybean, Head Gnomes Kimo's. 9pm.

**Damon and Naomi**, Laughing Stock, Six Or-  
gans of Admittance Bottom of the Hill.  
9:30pm, \$8.

**Ex-Girl**, Thinking Fellers Union Local 282, the  
Get-Go, Wet Gate: The All Projectionist Pro-  
ject Great American Music Hall. 9pm, \$12.

See Critic's Choice.

**Faster Pussycat** Pound-SF. 8pm, \$12.

**Honeyshot**, Breast Original Coffee Gallery.  
10pm, \$5.

**Hot for Teacher** Last Day Saloon. 9pm, \$5.

**Ledisi with Anibade and DJ IJ** Cafe du Nord.  
10pm, \$7.

**Zachary Ross**, Desolation Angels, J. Edgar  
Nationa, Lane Hotel Utah. 8:30pm, \$5.

**The Melvin Seals Band** Boom Boom Room.  
9:15pm, \$10.

**78 RPM**, Liverache Eagle Tavern. 9:30pm.

**Static X** Fillmore. 8pm, \$20.

**Steel Cut Blues Band** Biscuits and Blues.  
9pm, \$7.50.

**Tainted Love** Tongue and Groove. 10pm, \$10.

**Tung Buckets** Ireland's 32. 9pm.

## Jazz/new music

**Oizzy Burnette and Grover Coe** Cosmopolitan  
Cafe. 5:30pm-1am.

**Larry Douglas Quintet** Les Joulins. 8pm.

**Dick Fregulia-Vince Gomez Duo** Cobalt Tav-  
ern, 1707 Powell; 982-8123. 7-11pm.

**Matt Jorgensen + 451** Black Cat. 9:30pm.

**Lorna K Shanghai** 1930. 6:30-10pm.

**Ben Krames Latin Jazz Trio** Eastside West.  
8pm.

**Vince Lateano** Jazz at Pearl's. 9pm-1am. Fea-  
turing Al Plank.

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JAZZ HOUSE  
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Open for Lunch  
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All Shows at 8 & 10PM  
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**J. STEINKOLER QUARTET**

**Mon 9/3**  
**AVISHAI COHEN & THE  
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CD Release Concert!  
**Tue 9/4**  
**JENNA MAMMINA**

Grammy Winning  
Vocalist  
**Wed 9/5**  
**Dee Dee**

**THRU**  
**Sun 9/9**  
**Bridgewater**

Mexican Fiesta III!  
**Mon 9/10**  
**JUANITA ULLOA**

**Tue 9/11**  
**Jane Bunnett**

& Spirits  
**Wed 9/12**  
**of Havana**

Grammy Winning  
Saxophonist  
**Thu 9/13**  
**Joe Lovano**

**THRU**  
**Sun 9/16**  
**Nonet**

Pianist  
**Mon 9/17**  
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**Tue 9/18**  
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**Wed 9/19**  
**Cachaíto**

**THRU**  
**Sun 9/23**  
**López**

**9/25**  
**ELVIN JONES**

**THRU**  
**9/30**  
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# music calendar

Mark Levine Trio *Enrico's*. 7pm.  
Mike Lipskin and Waldo Carter *Moose's*. 8pm.  
Loose Gordon's House of Fine Eats. 9pm.  
Al Marshall Trio *Argent Hotel*, 50 Third St; 974-6400. 8:30pm.  
Jason Myers *Houston's*, 1800 Montgomery; 392-9280. 6pm.  
Larry Oleno *The Piano*, 1092 Post; 771-2022. 8:30pm.  
Billy Philadelphia *One Market Restaurant*. 5:30pm.  
pickPocket ensemble, Hat and Beard Duo *Luggage Store Gallery*. 8pm, \$6-10.  
Tony Saunders' Jazz Trio *John's Grill*, 63 Ellis; 986-0069. 6:30-10pm.  
Saya Saito Trio *Butterfly*. 10pm, free.  
Starlight Orchestra *Starlight Room*. 8pm-midnight. Featuring Daline Jones and Kent Strand.  
Suplicants *Bruno's*. 9pm.  
Akira Tana Trio *Bacar*. 10pm.

## Bay Area

Oscar Peterson Quartet *Yoshi's*. 8pm, \$75.  
Jon Raskin-George Cremaschi Duo, Steve Adams-Phillip Greenleaf Quartet *Stork Club*. 10pm, \$6.

## Folk/world/country

Badenya les Freres Coulibaly *Two Enbarcadero Center, Promenade level, Davis and Front*; 772-0754. Noon-1:30pm, free.  
Blind Lemon Phillips *Johnny Foley's*. 9pm.  
Bluegrass and old-time music jam session *Atlas Cafe*. 8-10pm. Open to all acoustic string-band players.  
Julio Bravo *Cafe Cocomo*. 7:30pm, \$10.  
Mazacote *Elbo Room*. 10pm, \$6.

## Bay Area

Rusty Evans and Ring of Fire *19 Broadway*. 9pm. Johnny Cash tribute.  
Brian Joseph, Christopher Williams *Freight and Salvage*. 8pm, \$16.50.  
Samite, Forward Kwenda *Ashkenaz*. 9pm, \$10.

## Dance clubs

Alley Catz *The Pendulum*, 4146 18th St; 863-4441. 6pm-2am. Club night for women featuring hip-hop, funk, and dancehall.  
Anthem *Maritime Hall Lounge*, 375 First St; (650) 568-1338. 9pm-2am, \$5-10. "Retro-rave" with rotating residents.  
Arabian Nights *El Rio*. 11pm. Arabian dance music with a performance by Ultra Gypsy and DJ Nader.  
Astral Traveling *Make-Out Room*. 10pm, \$5.  
James Higuchi spins dance music.  
Benefit *Butter*. 6-9pm. With Frenchy Le Freak.  
Big Takeover *Storyville*. 10pm, \$8-10. Jahzyer and Ted Shred spin dancehall and hip-hop.  
Butterfly *6:30pm*. With DJ So Much Soul.  
Circuit Breaker *Fuse*, 493 Broadway; 788-2706. 10pm-2am. Centipede, Bre-ad, Joe Rice, and Oze spin downtempo, funk, and hip-hop.  
Ezekiel *Bohemia Bar*, 1624 California; 474-6968. 10pm-2am, \$3. William and Satva spin hip-hop and dancehall.  
Faith *City Nights*. 9:30pm, \$10. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.  
Foxy Lady Lounge *Pow! A Cocktail Lounge*. 9pm-2am, \$2. With Neil N. Kizmiat.  
Freaky Deaky *26 Mix*. 10pm, \$5. House-funk, deep house, and soul with DJs Tune and Val Desole.  
Free *Liquid*. 10pm-2am. With DJs Dmitri, Tee, and Friends.  
Fregalicious *Club Six*. 9pm-2am, \$8. With DJs Ghost, Oracle, and Les Elemental.  
Fudge *Sacrifice*. 10pm-2am, \$3. Jay Be spins hip-hop.  
Ig-nite *Amnesia*. 8:30pm-2am, \$3-5. Breaks and nu step with residents Chika and Dov.  
Joypad *DNA Lounge*, 375 11th St; 789-7690. 9pm-2am. Downtempo electronic music.  
Kit Kat *Endup*. 10pm, \$12. International funk.

Continued on page 68

**THE FILLMORE**

1805 GEARY (AT FILLMORE), SAN FRANCISCO  
SHOW INFO: 415-346-6000  
www.thefillmore.com

**GILLIAN WELCH**

September 5  
doors 7  
show 8

**COWBOY MOUTH**

Friday  
September 7  
doors 8 / show 9

WITH BILL BOTTRELL & THE STOKEMEN

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Charge by phone: (415) 421-TIXS • (408) 998-TIXS

All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Visa, MC accepted. Disabled seating available at all ticket centers. Eight ticket limit per person. Produced by Clear Channel Entertainment.

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**Static-X**

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with special guests  
**DEADSY & Diesel Machine**

>> august 30 • doors 7/show 8 <<

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Charge by phone: (415) 421-TIXS • (408) 998-TIXS

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982 MARKET ST.  
SAN FRANCISCO  
SHOW INFO: 415-775-7722

**The Funky Meters**

&

**Taj Mahal**

& The Phantom Blues Band

**FRIDAY, SEPTEMBER 7**

DOORS 7 / SHOW 8

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**ROLLINS BAND**

THIS FRIDAY!

MOTHER SUPERIOR  
SUPERFUZZ

**FRIDAY AUGUST 31**

DOORS 8 • SHOW 9

**Reverend Horton Heat**

+ Nashville Pussy

THIS SATURDAY!

**Saturday September 1**

DOORS 8 • SHOW 9

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**ONESIDEZERO**

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DOORS 7.SHOW 8

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Bill Graham Presents with The Hog Farm & Friends



THIS WEEKEND!

September 1 and 2  
(Labor Day Weekend)

SATURDAY, SEPTEMBER 1

**Galactic**  
Steve Kimock Band  
Karl Denson's Tiny Universe  
New Orleans Klezmer All-Stars  
Eric Bibb • Pete Seeger • The Down Patrol  
Gregg's Eggs • Feedback  
MC (born on Mars): Nasty Gravy

SUNDAY, SEPTEMBER 2

**Steve Kimock Band**  
Thomas Mapfumo •  
The Blacks Unlimited  
Yonder Mountain String Band  
Lost At Last • Tubbs Creek Jones  
Roger Lomayesa • Hopland Keyes  
Ted McQuinn • Cyril Catano  
Diane Carrington

CAMPING  
2PM Friday,  
August 31 thru  
noon Monday,  
September 3

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for more info

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DOGS


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M&S PRODUCTIONS



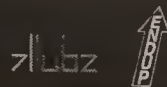
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**LABOR DAY WEEKEND**

RICKY is one part of M&S whose GIRL NEXT DOOR productions have brought a number of hits for labels such as Ministry of Sound and Strictly Rhythm. Their most recent release 'SALSOUL NUGGET' (IF YOU WANNA) has become a favorite on dance floors around the globe. Join the Devotion family in welcoming London's premier garage DJ to San Francisco.



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**DEVOTION**



## music calendar

### Thursday 30

From page 67

**KLEKD Club Six** 9pm-2am, \$5. With Miguel Solari.

**Levitation Oxygen Bar** 9:30pm. Trance music.

**Meow Glas Kat** 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.

**1984 Cat Club** 9pm. '80s music.

**popsene 330 Ritch** 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy.

**Progression Sessions Sno-Drift** 9pm-3am, \$20. Featuring LTJ Bukem, Nookie, MC Conrad, Star Eyes, Method One, Kaos, and DJ Seven.

**Reform School The Stud** 10pm-4am. With resident DJs Big Red Spun and Poppa Monkeyboy.

**Royale** 9:30pm-2am. Featuring a rotating cast of DJs.

**Solid Light** 839 Geary; 474-3216. 10pm-2am. House and 2 step with Monty Luke and guests.

**Soulness Hush Hush Lounge** 9:30pm-2am, \$4. DJ Goldmyne and English Steve spin vintage soul and R&B.

**Subkulture Venture Frogs**, 1000 Van Ness; 409-2550. 9pm-1am. With Zagnut, Dubl-a, Dirty Frank, Fade, and DSP.

**Synth Blind Tiger** 9pm-2am, \$7. Electronica, electro funk, electronic dub, new wave, techno, and more; this week featuring Mr. Velcro Fastener, SINiSTAR, Johnny DeKam, Swipe, Phoenix, and Brian.

**Vault Club 238**, 238 Columbus; 434-1308. 10pm. House, club, and trance.

**What Da Funk Nickie's BBQ** 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

**What You Got An Sbm** 7pm-2am, \$3. House music with Corey Black, Sean Ferguson, and Layne Fox.

**Worldwide Lounge Royale** 9:30pm-2am. Music from around the world.

### Bay Area

**Beatdown Jupiter** 8pm. Outdoor DJ dance party with Delon, Yamu, and Add One; this week featuring Witches Brew.

**Dedicated Followers of Fashion Ruby Room** 10pm-2am. Brit pop, shoegazer, psychedelic, new wave, and New Zealand pop.

**Digital Club Fusetti** 11pm. With Darryl K and Ben E.B.

**Hatcha Bison Brewing Company** 9:30pm-2am. Dance music with Ken Q.

**Radio Retox Radio** 4pm-2am. Metal night.

**Reggae Lounge On Broadway**, 334 Broadway, Oakl; (510) 663-8189. 9pm-2am, \$5. With DJs Peja Peja, Polo MO'XQUUZ, and Ashanti Hi Fi.

**Soundboutique Ivy Room** 10pm. With residents Jen, Jacob, and Sean.

### friday 31

#### Rock/blues/hip-hop

**Allmighty Sons, Zero Bullshit, Demonic**, Lewd Pound-SF. 8pm, \$10.

**American Analog Set, Tarantel, Her Space Holiday Bottom of the Hill** 10pm, \$10.

**El Greco, 5 AM, Brother Joe, Face on Straight Tongue and Groove** 9pm, \$8.

**Zoe Ellis Circadia** 9pm, \$5.

**Fingers, Essence, Pedalsped Hotel Utah** 9pm, \$7.

**Eddie Haskells, Mikee Hates Life The Original Coffee Gallery** 10pm, \$5.

**Kindness, Izzy, Amboy Kelso, Beanweevils Paradise Lounge** 8:30pm, \$10.

**Marginal Prophets, Styline and the Pimp Jones Luv Orchestra Last Day Saloon** 9pm, \$6.

**Melvin Seals Band Boom Boom Room** 9:15pm, \$12.

**Mystik Journeyneers Martime Hall** 7pm, \$20. Broke Ass Summer Jam. See 8 Days a Week, page 58.

**Nappytime Junction, Gay Barbarians, Direct Cut To Covered Wagon Saloon** 6pm, \$3.

**Ocean 8, James Combs, Lessick Voodoo Lounge** 9pm, \$6.



## music calendar

Oppressed Logic, Intrepid A.A.F., Cutthroat,  
Products of Public Schools, American Pig  
*Slim's*, 8pm, \$8.  
Rollins Band, Mother Superior *Fillmore*, 9pm,  
\$17.50.  
Sleeze Band, Dirty Power, Prevail *Kimo's*,  
9pm.  
Laval Smith and Her Red Hot Skillet Lickers  
*Cafe du Nord*, 10pm, \$7.  
Super Diamond featuring Surreal Neil's Rock  
Orchestra *Bimbo's 365 Club*, 9pm, \$20.  
Thinking Fellers Union Local 282, The Double  
U, Gray Davis *Great American Music Hall*,  
9pm, \$12. See Critic's Choice.  
Ticket to Ride *Ireland's 32*, 9pm.  
Joe Louis Walker and the Bosstalkers *Bis-*  
*cuits and Blues*, 9pm, \$17.50.

Bay Area  
Cutlass Supreme, Hattatack, Cervetur *Port*  
*Lite*, 9pm.  
Juba, Monument to Masses *Stork Club*,  
10pm, \$5.  
Luminar, Chantigs, Cables *Starry Plough*,  
9:45pm, \$5.  
Ratdog, Karl Denson's Tiny Universe, Rusted  
Root, DJ Logic, Keller Williams *Greek The-*  
*atre*, Gayley Road and Stadium *Rim Way*, UC  
Berkeley, Berk; (510) 954-0850. 6pm, \$32.75.

## Jazz/new music

Arcus Collective *Black Cat*, 9:30pm.  
Bitches Brew *Bruno's*, 10pm.  
Black Market Jazz Orchestra *Top of the*  
*Mark*, 9pm-1am.  
Ken Fishler Trio *Cobalt Tavern*, 1707 Powell;  
982-8123. 7-11pm.  
Jerry Van Carlos Gore *Brava Theater Center*,  
2789 24th St; 392-4400. 7:30pm, \$20-25.  
Chris Huson *Moose's*, 8pm.  
Matt Jorgensen + 451 *Jazz at Pearl's*,  
9:30pm-1:30am.  
Shan Kenner Quartet *Eastside West*, 9pm.  
Lab Rats *Skip's Tavern*, 9pm.  
Rolando Morales Latin Jazz *The Ramp*,  
10pm.  
Howard Nett and Julian Rose Trio *Cos-*  
*mopolitan Cafe*, 5:30pm-1am.  
The New Bing Thing *Enrico's*, 8:30pm.  
Larry Oleno *The Piano*, 1092 Post; 771-2022.  
8:30pm.  
OM Trio *Butterfly*, 10pm, free.  
Billy Philadelphia *One Market Restaurant*,  
5:30pm.  
Tony Saunders' Jazz Trio *John's Grill*, 63 Ellis;  
986-0069. 6:30-10pm.  
Ricardo Scalas *Argent Hotel*, 50 Third St;  
974-6400. 8:30pm.  
Starlight Orchestra *Starlight Room*, 8pm-  
midnight. Featuring Daline Jones and Kent  
Strand.  
Leonard Thompson Quartet *Bacar*, 10:30pm.  
Manuel Torres y su Orquesta *Carib 850 Cigar*  
*Bar*, 9pm.  
Charles Unger Experience with Valencia *Les*  
*Jouins*, 8pm.  
Whirly Bird *Gordon's House of Fine Eats*, 9pm.

Bay Area  
Howard Hewett *Kimball's East*, 8 and 10pm.  
Also Sat/1.  
Oscar Peterson Quartet *Yoshi's*, 8pm, \$100.

## Folk/world/country

Ben Hunter and Celtic Scandal *Johnny*  
*Foley's*, 9pm.  
Rolando Morales *The Ramp*, 10pm.  
Nigerian Brothers, West African Highlife  
Band *Elbo Room*, 10pm, \$7.

Bay Area  
Mad Hannans *19 Broadway*, 9pm.  
Ramblin' Jack Elliott *Freight and Salvage*,  
8pm, \$18.50.  
Liza Silva, Voz Do Brasil *Club Fusetti*, 10pm.  
Wawa and the Oneness Kingdom, Calypsoni-  
ans *Ashkenaz*, 9:30pm, \$10.

## Dance clubs

Amnesia 9:15pm. African heats, dance, and  
rhythm with DJ Marco.  
Amoeba Music 6pm. DJ Dan spins.

Continued on page 71

PIER  
23  
Wednesday, Aug 29  
SALSA DANCE CLASS  
WITH RON 8:30pm  
ORQUESTA UNIVERSAL 10pm

Thursday, Aug 30  
THE JAZZ KNIGHTS  
FEATURING ROBERT STEWART 10pm

Friday, Aug 31  
MAZACOTE  
SALSA 10pm

Saturday, Sept 1  
CREATION  
REGGAE 10pm

Sunday, Sept 2  
FIVE POINT - O  
MOTOWN/FUNK 5-9pm

Monday, Sept 3  
WHOOA!  
STRAIGHT AHEAD JAZZ 9-12pm  
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posh (funky downtempo,  
deep house, cool breaks)

WEDNESDAY  
salsa

THURSDAY  
bella (grooves)

FRIDAY  
live reggae, Norris Man

SATURDAY  
live music w/dj

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SAT 09/01 / 000RS 9PM  
MINDSPRAY DERICK D / ZATCH

Thur 09/06 / 000RS 8:30PM / \$8 ADV / \$10 000R  
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VEMKASAMBAR

SUN 09/09 / 000RS 7:30PM / \$5/7 DOOR ONLY  
SECOND SUNDAY POETRY SLAM

TUES 09/11 / 000RS 8PM / \$10 ADV  
SUSAN McKEOWN

THUR/FRI 09/13 & 14 / 8:30 PM / \$20 ADV / \$22  
BLACK EYED PEAS  
WITH SPECIAL GUEST RES (MCA)

SAT 09/15 / 000RS 9PM / \$8 ADV / \$10  
SLEEPYTIME GORILLA MUSEUM  
MONOPOUSE / DEADWEIGHT

FRI 09/22 / 000RS 9PM / \$8 ADV  
TO ROCOCO ROT  
ISOUNO / MURUMARI

THUR 09/27 / 000RS 8:30PM / \$18.50 ADV / \$20  
ZMAS PRESENTS A HAMMOND B-3 SUMMIT

VITAMIN B-3  
with the LIVING DAYLIGHTS

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★ FLATCRACKER ★

★ LABOR DAY ★

★ EL RIO ★

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DOTY ★  
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EARLY SHOW!

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THE "OFF THE HOOK" ROOM  
**LADY BASE**  
**DEREK B**  
**XAVIER (L.A.)**

PHOTOGRAPH PROJECTIONS

Sun  
SEPT  
2nd

ALL COME THINGS MUST COME TO AN END  
AFTER DANCING ALL SUMMER LONG WE MUST NOW SAY IYI EYE.



**MISSION ROCK**  
817 CHINA BASIN (HAREPOSS BY 2ND)  
9PM GOING TILL 4AM  
\$10 TILL 11PM, \$16 AFTER  
GUESTLIST CLOSES  
AT MIDNIGHT

music

## calendar

### Saturday 1

From page 71

Burmese, Circus Dezod, Facedown in Shit, USA is a Monster Kimo's. 9pm.  
Tha Liks, Kurupt Maritime Hall. 7pm, \$20.  
See 8 Days a Week, page 58.  
Lucky Strike Saloon. 4-8pm.  
Barbara Manning and the Go-luckys!, Harvester, Moore Brothers Slim's. 9pm, \$12. See 8 Days a Week, page 58.  
M. Headphone, Kiss the Girl, Tincture Voodoo Lounge. 9pm, \$6.  
Most Chill Slack Mob Elbo Room. 10pm, \$6.  
Mudhoney, Black Cat Music, Clay Wheels Bottom of the Hill. 10pm, \$15.  
Mick Taylor Great American Music Hall. 9pm, \$16.  
Johnny Nitro Saloon. 9:30pm.  
Psychedelic Wedding, Hotbox, Building 80 Paradise Lounge. 8:30pm, \$10.  
Seccession, Cohorts Last Day Saloon. 9pm, \$5.  
'Smirnoff a la Carte, a la Park' Sharon Meadows, Golden Gate Park, 458-1988. 11am-6pm, \$8-10. Sky Tyler, m-pact, Rose Royce, and Aaron Neville. Through Mon/3.  
Tiny G, Beth Waters Band, Tinman Hotel Utah. 9pm, \$7.

### Bay Area

cootdog Project, Cloudy Mindz 19 Broadway. 9pm, \$6.  
Dave Gleason's Wasted Days Ivy Room. 10pm.  
Glitter Mini 9, She Mob, Luster Starry Plough. 9:45pm, \$5.  
60 Foot Time, Len Brown Society, From Monument to Masses Port Lite. 9pm, \$5.  
Slaptones, Point Les Camp Blakes. 9:30pm, \$5.  
Jessica Will Band Mingles, 370 Embarcadero, Oakl. (510) 835-3900. 9pm, \$10.

### Jazz/new music

Brass Monkey Bruno's. 10pm.  
Stephanie Bruce Circadia. 9pm, \$3.  
Jeanne Hoffman Moose's. 8pm.  
Matt Jorgensen + 451 Jazz at Pearl's. 9:30pm-1:30am.  
Lab Rats Skip's Tavern. 9pm.  
Michael LaMacchia Trio Cobalt Tavern, 1707 Powell, 982-8123. 7:30-11:30pm.  
Al Marshall Trio Argent Hotel, 50 Third St, 974-6400. 8:30pm.  
Larry Oleno The Piano, 1092 Post, 771-2022. 8:30pm.  
Bruno Pelletier Cafe Claude. 7:30-10:30pm.  
Billy Philadelphia One Market Restaurant. 5:30pm.  
Ronald Wilson Quintet Les Joulins. 8pm.  
Tony Saunders' Jazz Trio John's Grill, 63 Ellis, 986-0069. 6:30-10pm.

### Bay Area

Ducksan Distones Anna's, 1801 University, 849-2662. 10:30pm-midnight.  
Howard Hewett Kimball's East. 8 and 10pm.  
Oscar Peterson Yoshi's. 8pm, \$100.  
J. Steinkoler Quartet Jupiter. 8pm.

### Folk/world/country

Jose Alberto 'el Canario' Roccapulo. 8pm, \$25.  
Claddagh Band Ireland's 32. 9pm.  
Los Gatos Butterfly. 10pm, free.  
Ritmo y Armonia The Ramp. 10pm.  
Virgil Shaw and the Killer Views, Sonny Smith with the Sweet Jesus and Little Dick Noe Valley Ministry. 8pm, \$10.  
Vivendo de Pao Tongue and Groove. 9pm, \$10.

### Bay Area

Ancient Future Freight and Salvage. 8pm, \$16.50.  
Cascada de Flores La Peña Cultural Center. 8pm, \$12.  
Pinchdogs Cato's Ale House. 6-9pm, free.

### Dance clubs

Atmosfere 111 Minna St. 8pm-2am. Featuring Joe Claussell, DJs Gregory, Said, and Kaz.

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8/30 Soul & R&B  
**LEDISI WITH ANIBADE AND DJ JJ** Th  
10PM

8/31 Classic Vintage Jazz & Blues  
**LAVAY SMITH AND HER RED HOT SKILLET LICKERS** F  
10PM

9/1  
**POST STARDOM DEPRESSION** Sa  
DJS SPINNING ROCK  
HEROICS ALL NIGHT LONG  
10PM

9/2 Indie Rock  
**BLUE GUM ART CHANTIGS** Su  
9:30PM

9/3 SF's Best and Brightest Singer/Songwriters  
**ERIC SHEA & MOLLY TUTTLE'S MONDAY NIGHT HOOT** M  
9:30PM

9/4 Country Infected Jazz  
**JIM CAMPILONGO** Tu

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tropical beats, club hits, & more:  
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# music calendar


**Atomic Kelly's Mission Rock**, 817 China Basin; 626-5355, 10pm.  
**Backflip** 10pm, \$5. House music.  
**Bay'siks** The Top, 7pm-10pm. With J Falcone, John Paul, Fiction, Dom Some, and Enzyme.  
**Bohemia Bar** 1624 California; 474-6968. 10pm-2am, \$10. House, hip-hop, and '80s music with Eddy.  
**Bottom Heavy** The Top, 10pm-2am. U.K. garage and drum 'n' bass with rotating residents.  
**Butterfly** 6:30pm. With DJ Label.  
**Cellar at Johnny Foley's** 9pm. Dance party with DJ Neo.  
**Cheetah Cellar** 9:30pm-2am. Dance music with Jerry Ross, Mind Motion, and others.  
**Colorwheel Oxygen Bar** 9pm-4am. With DJs Tom Thump, Oliver Goss, and guest Jonah Sharp.  
**Eklektic Cat Club** 10pm-3am. Drum 'n' bass and nu-step breaks with residents and guests Klute, Jason Mouse, and Abstract.  
**EMOTO** 26 Mix, 10pm, \$6. Uptempo and left-field techno/jazz with DJs Jonah Sharp and Andrew Jervis.  
**Excess Club** 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.  
**Flava Storyville** 10pm, \$8-10. Hip-hop with rotating residents.  
**Gate 69 An Sabin** 9:30pm-2am, \$5. With DJ David Harness and guests.  
**Kojak Hush Lounge** 10pm-2am, \$5. Funk, hip-hop, Afro-Latin beats with Cool Chris and Vinnie Esparza.  
**Lifted Soul HiFi** 9pm. Deep house with Dwight Johnson.  
**LUNA** Light, 839 Geary; 474-3216. 8pm-2am, \$5. Live house music, electronics, vocals, and art installations.  
**MegaBuz** 201 Bill Graham Civic Auditorium, 99 Grove; 263-0483 or www.globalparty.com. 6pm-2am, \$25. Featuring Space Girl, Joey Beltram, Terry Mullan, Richard Summerhayes, Little Miss Large, Trance Fusion, DJ DRC, and others.  
**Pow! A Cocktail Lounge** 9pm, \$3. House music with Fadrin and Sutate.  
**Remedy Big Heart City** 9pm-4am. House, soul, and R&B with residents.  
**Rubbish Jezebels Joint** 10pm, \$5-10. Funk and disco.  
**San Francisco Butter** 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.  
**Seoul-phisticated Rohan Lounge** 9pm-1am. Dub and rare grooves with DJ Choe.  
**Sound Factory** 9:30-10:30pm. Happy hour.  
**Stone Soul Saturday** Nickie's BBQ, 9pm-2am. Kevin and George spin disco, funk, and soul.  
**Supastar Sacrifice** 10pm-2am, \$5. Hip-hop and dancehall with Grand T and Spin.  
**Texture Glas Kat** 9:30pm-2am. Latin, house, and hip-hop with residents.  
**Universe Club Townsend** 9:30pm-7am, \$14. House music.  
**Urbanterrorists Version 4.0** Edinburgh Castle, 10pm-2am. SF jungle, drum 'n' bass, and hardcore.

**Bay Area**  
**Oenim and Leather Radio** 8pm-2am. Metal night.

## Classical

A concert celebrating the music of Vincenzo Bellini. Cowell Theater, Fort Mason Center, Marina at Laguna; 441-3687. 7pm, \$30-50.  
**David Hegerty** California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 750-3624. 4pm, free with museum admission. The organist plays classics and Broadway and Hollywood favorites. Also Sun/2.  
**Charles Rus** Episcopal Church of St. John the Evangelist, 1661 15th St; 759-3475. 5pm, \$5. The musician performs music for the organ and clavier.

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Friday 8/31 Jam, Funk  
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Saturday 9/1  
**J-Dogs** \$5

Sunday 9/2  
**Slaptones** Afro-Cuban Dub

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 JERRY DALE MCFADDEN (SIXPENCE NONE  
 THE RICHER), ROBERT REYNOLDS  
 (THE MAVERICKS), TOM PETERSON  
 (CHEAP TRICK), DOUG POWELL

**ALIEN CRIME SYNDICATE**

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 DOORS 7 / SHOW 8 • \$15 ADV. / \$15 DOOR

**FANTOMAS**  
 FRI., SEPT. 7 • DOORS 8 / SHOW 9  
 \$23 ADVANCE / \$25 DOOR

**DICKEY BETTS BAND**  
**KERRY KEARNEY**

SAT., SEPT. 8 • DOORS 8 / SHOW 9  
 \$17 ADVANCE / \$17 DOOR

**SUPERBOOY**  
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MDN., SEPT. 10 • DOORS 7:30 / SHOW 8  
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TUES., SEPT. 11 • DOORS 8 / SHOW 9  
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**PAT MCGEE BAND**  
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THURS., SEPT. 13 • DOORS 8 / SHOW 9  
 \$18 ADVANCE / \$18 DOOR

**STIFF LITTLE FINGERS**  
 FRI., SEPT. 14 • DOORS 8 / SHOW 9  
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**DAVID LOVERING**  
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THURS. & FRI. SEPT. 6 & 7 • \$3S  
 DOORS 8 / SHOW 9 • AN EVENING WITH  
**LAURIE ANDERSON**

SAT. SEPT. 8 • DOORS 8 / SHOW 9 • \$20  
**THE TIGER LILLIES**

THURS. SEPT. 13 • DOORS 7 / SHOW 8 • \$50  
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FRI. SEPT. 14 • DOORS 8 / SHOW 9 • \$15  
**PRIDE & JOY**

FRI. SEPT. 21 • DOORS 8 / SHOW 9  
 \$18 ADVANCE / \$20 DOOR  
**DICK BRIGHT'S SRO**  
**BUD E LUV ORCHESTRA**

SAT. SEPT. 22 • DOORS 8 / SHOW 9  
 \$16 ADVANCE / \$18 DOOR  
**WONDERBREAD 5**

WED. SEPT. 26 • DOORS 8 / SHOW 9 • \$15  
**JAMES TAYLOR QUARTET**  
**DI GREYBOY**

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 -WEEK OF AUG 29 - SEPT 4-

W 8.29	the thizzle	hip hop
TH 8.30	Re-Mix	the best in retro party beats
TH 8.30	Tainted Love	the 80's come ALIVE with the high energy -Tainted Love-
F 8.31	El Greco	5:AM
F 8.31	Brother Joe	Face on Straight
Sa 9.1	Vivendo de Pao	
Su 9.2	Ordinary K	
Su 9.2	Stymie	the Pimp Jones
Tu 9.4	Oscopy	Spore Attic
Tu 9.4	Cartoon Boyfriend	Local Live Music Showcase!

**Coming Soon**

Th 6	Tainted Love
F 7	Swoop Unit / Point Les Camp
Sa 8	Clyde's Ride / Rudible Minds
Tu 11	John Butler Trio / The Waifs / Butch Berry
W 12	Dew You - Open Mic plus DJ Wisdom, Raw B, Mr.E
Th 13	Point Les Camp
F 14	Munkafest / Ulu / The Jet Set
Sa 15	Burke (w/ Release Party) / Ultraband / Pedalpush
Su 16	"Gameshow" - DJ Hu-Mur / DJ Design / DJ Ladybase
Tu 18	Fourteen / Ten Mile Tide / Good For You



**SEP 8**  
11:00 A.M. - 6:30 P.M.  
**FREE ADMISSION**

BANDS/PERFORMERS

**BRITTANY  
SAFRANEK**

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**MY MERRY  
MALADY**  
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**ALLRISE**

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**Wed. 8/29 \$5**  
**MICHAEL WARD & THE DOGS & FISHES**  
**APRIL COPE BAND**

**Thurs. 8/30 \$5**  
**HOT FOR TEACHER**  
**A VAN HALEN TRIBUTE**

**Fri. 8/31 \$6**  
**MARGINAL PROPHETS**  
**STYMIE & THE PIMP JONES LUV ORCHESTRA**

**Sat. 9/1 \$5**  
**SECESSION**  
**COHORTS**

**Sun. 9/2 FREE**  
**COHEN'S HOUSE OF FUN**  
**BE DOWN SUNDAYS**  
**MCS HUMAN Z & NETURU**  
**DJS BOWFINGER & MAYHEM**

**Tues. 9/4 \$5**  
**NEW ROOTS TO HIP HOP**  
**HOSTED BY FELONIOUS**  
**W/ GUEST: RADIOACTIVE OF SPEARHEAD**

**Wed. 9/5 \$5**  
**THE WAIFS**  
**ANNE MCCUE**

**Thurs. 9/6 \$5**  
**SINGLE MALT BAND**  
**ZEUT**

**Fri. 9/7 \$7**  
**UNDERCOVER SKA**

**Sat. 9/8 \$8\***  
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**DJ WISDOM**  
(KUSF'S BEATSauce)

**SAT 70'S FUNK**  
**DJ 'S GEORGE (BPO)**  
& KEVIN (BULLETPROOF)

**SUN REGGAE SUNDAZE**  
**DJ RAS DAVID I**

**MON GRATEFUL DEAD JAMS**  
**DJ DARK STAR DAN**

**TUE AFRICA-ASIA-ARABIA**  
**DJ CHEB I SABBAN**

[www.nickies.com](http://www.nickies.com)

**music**  
**calendar**

From page 73

**sunday 2**

**Rock/blues/hip-hop**

Blue Gum Art, Chantigs Cafe du Nord. 9:30pm, \$5.  
Human Rights Justice League. 9pm, \$13.  
Kentucky Slim Blues Blue Lamp. 9:30pm, free.  
Christian Kiefer and Men with Guns Paradise Lounge. 4pm.  
Mudhoney, Holly Golightly, Resineators Bottom of the Hill. 9:30pm, \$15.  
Persephone's Bees, Damsels Bruno's. 9pm.  
Playtonics, Go Van Gogh Voodoo Lounge. 8pm, \$5.  
Beebe Price and Shades of Blues Band Boom Boom Room. 9:20pm, \$5.  
Pure Shite Ireland's 32. 9pm.  
Rise Against, Reach the Sky Pound-SF. 7:45pm, \$8.  
'Smirnoff a la Carte, a la Park' Sharon Meadows, Golden Gate Park; 458-1988. 11am-6pm, \$8-10. Flying Others Brothers, Lady Bianca, Lucky Peterson, and Fabulous Thunderbirds. Through Mon/3.  
Stymie and the Pimp Jones Luv Orchestra, Ordinary K Tongue and Groove. 9pm, \$10.  
Swag, Alien Crime Syndicate Slim's. 9pm, \$10-12.  
Sweet Leaf Kimo's. 8pm.  
Warsaw, Phenomenauts, 2 1/2 White Guys Hotel Utah. 8:30pm, \$5.

**Bay Area**

Sisterz of the Underground Blakes. 9pm, \$5.

**Jazz/new music**

Dixieland Syncopators Les Joulins. 8pm.  
Ezra Gale Quartet Albion, 3139 16th St; 552-8558. 6pm.  
Mike Greensill and friends Moose's. 7:30pm.  
Jeanne Hoffman Moose's. 12:30pm.  
Love Motel Jazz Quintet Rasselas, 1534 Fillmore; 346-8696. 6pm.  
Charles McNeal Quartet Jazz at Pearl's. 8pm-midnight. Featuring Jamie Davis.  
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm.  
Larry Dleno The Piano, 1092 Post; 771-2022. 4:30pm.  
Juse Pinto Jazzfusion Rich's 93, 93 Ninth St; 621-6183. 4-9pm.  
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.  
Vesuvio Jazz Jam with Shan Kenner Vesuvio, 255 Columbus; 362-3370. 4pm.

**Bay Area**

'Art and Soul' Frank H. Ogawa Plaza, 14th St. and Broadway, Oakl; (510) 287-8780. Plaza Stage: John Handy, Jimmy McCracklin, Faye Carol, and Calvin Keys. Clay Street Stage: Dr. Loco's Rockin' Jalapeño Band, Insomnyah, Henry Clement and Gumbo Marching Band, Asian Crisis. City Center Stage: Oakland Silvertones, Disciples of Christ, Stars of Glory, and Gospel Specials. Swan's Courtyard Stage: Swans Song Blues Band, Little Willie John Jr., Third Street Band, and Ron Joseph and Stepping Stones. Through Mon/3.  
Johnny Bones Downtown. 8pm. The pianist performs.  
Judy Hall Jazz Jam, Dori and Dave, Chuck Lavorini 19 Broadway. 2pm.  
Matt Ingalls, Bill Horist Tuva Space, 3192 Adeline, Berk; (510) 649-8744. 8pm.  
Mo'fone Cato's Ale House. 6-9pm, free.  
Oscar Peterson Yoshi's. 8pm, \$100.  
'Sunday Jazz Jam Session' Bluesville, 131 Broadway, Oakl (510) 893-6215. 7pm.

**Folk/world/country**

Arte y Compás Timo's Restaurant, 842 Valencia; 647-0558. 7:30 and 9pm. Traditional music and dance from Andalusia, Southern Spain.  
Tony McMahon Johnny Foley's. 9pm.  
Tropical Vibrations The Ramp. 4pm.

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## Dance clubs

**Barefoot Boogie** Rhythm and Motion, 1133 Mission; 905-6413. 7:30-11:30pm, \$8. Freestyle dancing.  
**Bionic** The Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.  
**Brainwash** 5-8pm. Turtle spins drum 'n' bass.

**Broadway Studios** 9pm. Argentine tango. Dance lesson at 7pm.  
**Club Havana** Jelly's. 4pm, \$12. Latin music with DJ Ivette Fuentes and guests Eric Rangel y su Orquesta America and Tumbao y Cuerdas.

**Dub Mission** Elbo Room. 9pm-2am, \$12. Fifth Anniversary party, featuring Adrian Sherwood's On-U Sound System with Ghet-to Priest, and DJs Sep, Maneesh the Twister, J. Boogie, and Vinnie.

**Entropy** Charlie's Club, 309 Cortland; 206-9367. 9pm-2am. Electro, industrial, synthpop with DJs Feist and Hasenphucket.

**For Those Who Know** An Sibin. 9pm-2am, \$3. Underground hip-hop, funk, soul, and breaks.

**Freedom** Galaxy. 6pm-2am. House music with rotating residents.

**Karma** Bas. 10pm, \$5. Funk and house with Jerry Ross.

**KatNip** Cat Club. 9pm, \$6. With resident DJs.

**Loqui** Cellar. 9pm-2am, \$5. With Fil Latorre, Mary Watts, Inhuman, and David Javate.

**Luscious** Liquid. 10pm-2am, free. Deep tribal, hard progressive house with Dharma, Unity, Origin, and guests.

**Maze** Club Six. 9:30pm-2am, \$5. Techno with DJs Just, Stephan, and Richard Summerhayes.

**Mecca Live** 2029 Market; 550-4058. 4pm, free. A cocktail dance party with Mamie Van Gorgeous and LeMay.

**Oxygen Bar** 6-11pm, free. DJ James Dub spins 2 step, house, breaks, hip-hop, and dancehall.

**Pop** Laszlo, 2526 Mission; 401-0810. 9pm-2am, free. DJs and/or live electronic music.

**Rebirth** 330 Ritch. 10pm. Soul and hip-hop with DJ Henry.

**Reggae Sundaze** Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by Ras David I.

**Sand Light**, 839 Geary; 474-3216. 10pm. With Charlie Bucket and guests.

**Selector Sundays** Blind Tiger. 9pm-2am, \$5. With the Unsung Heroes.

**Spundae** Ten 15 Folsom. 10pm-6am, \$5. With DJ Tiesto. See 8 Days a Week, page 58.

**Sublime Sundaze** Club 238, 238 Columbus; 434-1308. 9pm-2am. Thomas Trouble, Psychochert, and Explicit spin trance.

**Sundance Saloon** King Street Garage. 6-11pm, \$5. Country dancing with rotating residents.

**Sunday School** Sno-Drift. 8pm-4am, \$10. House and downtempo with residents.

**Sushi** 26 Mix. 7-midnight, \$5. With DJ Gray, Olga T., Anita Lofton, Sharon Buck, C-Ladany, and D-Funk.

**T-Dance** Endup. 6am. House music with David Harness, Blackstone, Charlotte the Baroness, Jason Hayes, Larry Reed, and Jorge Martinez.

## Bay Area

**Mystery Night** Radio. 8pm-2am.

**Oakland Reggae** Eli's Mile High Club. 10pm-2am. With Namane and Rolo 1-3.

**Summer Sundays** Club Fusetti. 10pm. World beat and house music.

## Classical

**David Hegerty** California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 750-3624. 4pm, free with museum admission. See Sat/1.

**Deidre Lobo, Abraham Aviles-Scott, Deitrich Erbeling** San Francisco Community Music Center, 544 Capp; 647-6015. 4pm, free. The trio will perform works by Verdi, Mozart, Catalani, Handel, Mahler, Poulenc, and Haydn.

**Christoph Tietze, David Hatt** St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213. 3:30pm. The organists perform works by Clerambault.

**Andrzej Zahorski** National Shrine of St. Francis of Assisi, 610 Vallejo; 983-0405. 4pm, donations requested. The organist performs works by Rheinberger, Chailley, and Andriessen.

## monday 3

### Rock/blues/hip-hop

**Craig Horton** Boom Boom Room. 9:20pm, \$3. **Barbara Manning, Pep Squad** Somnambulists Make-Out Room. 8:30pm, \$6.

**Monday Night Hot** Cafe du Nord. 9:30pm, \$5. "Smirnoff a la Carte, a la Park" Sharon Meadows, Golden Gate Park; 458-1988. 11am-6pm, \$8-10. Maya Rides Away, Great Big Sea, Shawn Mullins, and Michelle Shocked.

Through Mon/3.

**'Twang!** El Rio. 4-9pm, \$8-10. Featuring Shelley Doty X-tet, Bitsy Lee, Michelle Muldrow, Cash Hollow, Flateracker, Bust or Combust, Velvet Jones, Mosquito Torpedo, Jonesin', and special guests.

**Bay Area**  
**Steve Gannon Band and Mz. Dee** Blakes. 9pm, \$4.

### Bay Area

**Jazz/new music**

**Hal Bigler Band** San Francisco Brewing Co., 155 Columbus; 434-3344. 8pm, free.

**Al Budman** Jazz at Pearl's. 9pm-1am. Featuring Duane Lawrence.

**Walter Earl Group** Black Cat. 9:30pm.

**Kevin Gibbs and Ruth Davies** Moose's. 8pm.

**Rolando Morales Trio** The Ramp. 10pm.

**Monk's Music** Simple Pleasures Cafe, 3434 Balboa; 387-4022. 8-10:30pm.

**Jason Myers Trio** Houston's, 1800 Montgomery; 392-9280. 6pm.

**Tony Saunders' Jazz Trio** John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

**Bishop Norman Williams Quintet** Les Jounins. 8pm.

**Bay Area**

**'Art and Soul'** Frank H. Ogawa Plaza, 14th St and Broadway, Oak; (510) 287-8780. 11am-6pm. Plaza Stage: Featuring performances by Pharoah Sanders, Sonny Rhodes, and Marvin Holmes and friends. Clay Street Stage: Orix, Beverly Stovall, Carl "Good Rockin" Robinson and Lil' Frances, and Andrew and the Zydeco Rockers. City Center Stage: Martin Mario Franco, Takezo, Johnny Rocket and Thrust, and Voltones. Swan's Courtyard Stage: Russell City Memorial Blues Band featuring Billy Dunn and Jimmy Mamau, Ella Pennewell Blues Band, Leroy Jones Blues Band, and Endurance.

**Avishai Cohen and International Vamp Band** Yoshi's. 8 and 10pm, \$16.

**'Jazz Improv Jam Session'** Black Dot Cafe, 2330 International, Oak; (510) 533-6629. 9-11pm, \$3.

**Folk/world/country**

**Andrew Freeman** Blue Lamp. 9:30pm, free.

**'Irish, Pop, and More'** Johnny Foley's. 8:30pm, free.

**Bay Area**  
**Ledward Ka'apana, Cyril Pahuini** 19 Broadway. 8pm, \$15.

## Dance clubs

**Cherry Sacrifice**. 10pm-2am, \$3. With Elitria and Betty spinning ambient grooves and beats.

**Club Dread** Justice League. 9pm, \$10. Reggae and dancehall.

**D.Volution** Pow! A Cocktail Lounge. 8pm-2am. With Ms. Dress.

**Get Me High** Elbo Room. 5pm. All-night happy hour.

**Grateful Dead Jams** Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.

Continued on page 77

**PARADISE LOUNGE**

WED AUGUST 29 **LANE & THE BAD ASS CHICKEN BONES**  
FAMILY SCOTT - OOS GRINGOS CHANNOS

THURS AUGUST 30 **THE ANDY PETERS SHOW**  
**THE CUBBY CREATURES**  
ART BOX - COOFERMAN  
(CHUB, THE SWAMMIES, UNDERCOVER S.K.A.)

FRI AUGUST 31 **KINDNESS**  
**ERIC MCFADDEN EXPERIENCE**  
AMBOY KELSO - BEANWEEVILS  
HH: Thunder Monkey

SAT SEPTEMBER 1 **HOTBOX**  
**FABULOUS DISASTER**  
PSYCHEDELIC WEDDING  
BUILDING 80 - THE SOLVENTS

SUN SEPTEMBER 2 **4PM - CHRISTIAN KIEFER & MEN WITH GUNS**  
**8PM - Poetry**

MON SEPTEMBER 3 **HBO'S "REVERB"**  
**FILMING LIVE:**  
ORIXA - DE'BRIAH  
THE SPOOKS - IZM  
E:OS - ELEMENT OF SURPRISE  
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**SMARTIE**

**PINE STREET**  
875 Rincon. Livermore 925-606-8266  
Show 9PM / Door 8PM "21 & up"  
Friday, August 31st  
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**Thursday •** From the two that brought you Bordello & Sixteen ... Dmar & Jenny bring you  
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**Friday •** Spa Fridays hosted by Sebastian and Tony Katulas

**Saturday •** Local DJs - Call for listings

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**Ben Krames**  
**Latin Jazz**

Friday 8/31 ▶ 9pm  
**Shan Kenner Trio**

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WED 8/29  
WAVE MANIPULATION  
HIP HOP, R&B, REGGAE, DANCEHALL WITH DJ'S SCOTTY FOX, DEBORAH D, SMITHRICK, YB, ZOE & IDA \$5/10PM

THURS 8/30  
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REGGAE RODEO: LAR YZER, ROE DOLE AND TYER  
HIP HOP RODEO: TED SHIRO, TOP BILL, LAKA, AND COSGHER  
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QUESTLIST INFO @ WWW.STORYVILLESF.COM \$10/10PM

FRI 8/31  
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LIVE PERFORMANCE BY MISSION WITH DJ'S CLOCKWORK, TRAKEL, REM THE WIMPY ADELEDOLOPHIST & LAR YZER. INFO AT WWW.TRUE-SKOOL.ORG \$10/9PM

SAT 9/1  
DINNER AND COCKTAILS WITH  
TRANSMISSION TRIO NO COVER / 7PM

SUN 9/2  
THE FLAVA! WITH HIP HOP DJ'S  
YOSHITO, TED SHIRO, SATUR SPECIAL GUEST  
PLEASE EMAIL US TO BE PUT ON OUR GUEST LIST \$8-10/10PM

TUE 9/4  
BLACK EYED PEAS JAM \$5/10PM  
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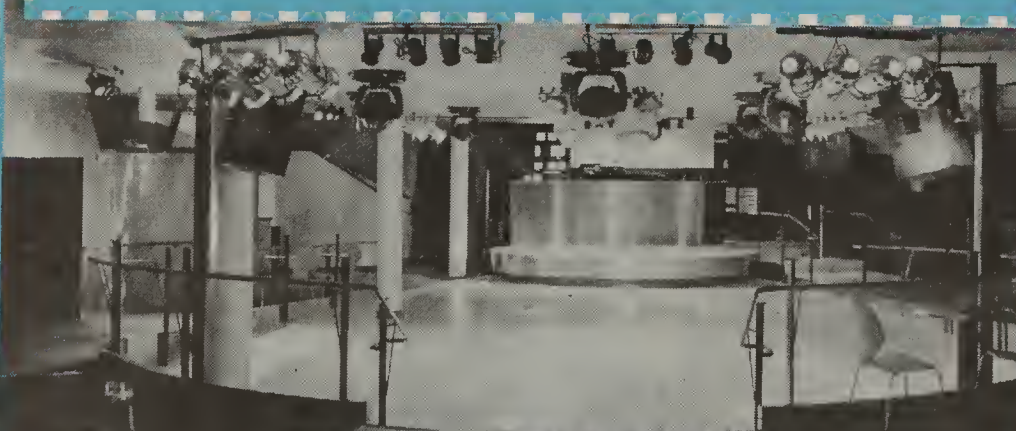
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8:30PM  
*Suprise Free Show!*

**MONDAY 9/3**  
\$6  
8:30PM  
*Barbara Manning*  
*The Pep Squad Somnambulists*

**SUNDAY 9/9**  
\$6  
8:30PM  
*live electric fusion*  
**kooken and Hoomen**

**MONDAY 9/10**  
\$6  
8:30PM  
*the return of*  
**The Old Joe Clarks**  
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10:00PM  
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*spinning hip hop, soul,  
funk & reggae*

**EVERY FRIDAY**  
FREE  
10:00PM  
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**dj king coffin**  
*spinning a funky fusion of indian,  
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photo Sheri Giblin

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**music**  
**calendar**

**Monday 3**

From page 75

**Halflife** *An Sabin*. 9pm-2am, \$3. Seraphi, Zigmund Void, and Kryptik spin drum 'n' bass.  
**Intervention** *Original Coffee Gallery*. 9pm, \$3. Experimental noise, no wave, and new beats.  
**Lo-key Lounge** *Charles, 1838 Union*. 474-3773. 9pm-2am. Downtempo, disco breaks, and deep house with DJ Add1; this week featuring Beatdown Camp.  
**Milkshake Mondays** *Sno-Drift*. 10pm-2am, \$5. With Travis.  
**Reggae Mondays** *Tunnel Top*, 601 Bush; 982-2307. 9pm-2am, free. With DJ Qwistar.  
**Rockin' Java** *1821 Haight*; 831-8842. 7pm. Hip-hop and open mic.  
**Self-Serve DJ Nite** *Odeon Bar*. 7pm-2am, free. Open turntables.  
**Sixth Element** *Hush Hush Lounge*. 9pm-2am, \$3. Electro, tech-house, drum 'n' bass, and trance.  
**Star Lounge** *Up and Down Club*. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.  
**Stone Soup** *AsiaSF*. 7pm, free. Hip-hop, '70s, '80s, and house music.  
**Sumo** *The Top*. 9pm, \$5. Hip-hop and funk.  
**Tranquility Base** *26 Mix*. 9pm-2am, free. With DF Tram and Jonas Judd.  
**Tranquilo** *Amensia*. 8:30pm, \$3. Downtempo, drum 'n' bass.  
**Vroom** *El Rio*. 8pm-midnight. Punk, funk, and soul.

**Bay Area**

**Underground Lounge** *Radio*. 4pm-2am. '60s and '70s music.

**tuesday 4**

**Rock/blues/hip-hop**

**Black Crowes**, **Beachwood Sparks** *Maritime Hall*. 8pm, \$40.  
**Brokedown Opry** *Kimo's*. 7:30pm.  
**Cartoon Boyfriend**, **Spore Attic**, **Oscopy** *Tongue and Groove*. 9pm.  
**Helen Chaya**, **Dani Linnetz** *Hotel Utah*. 8:30pm, \$5. DivaBands Showcase.  
**Fantomas** *Slim's*. 8pm.  
**Oscar Myers'** *Bluesbeat Boom Boom Room*. 9:20pm, \$1.  
**RadioActive** *Last Day Saloon*. 9pm, \$5. New Roots to Hip-hop, hosted by Felonious.  
**Spore Attic**, **Cartoon Boyfriend**, **Oscopy** *Tongue and Groove*. 9pm, free.  
**Veneri**, **Glitter Us** *Paradise Lounge*. 8:30pm, \$7.  
**Vue**, **Evening**, **Nights over Egypt** *Bottom of the Hill*. 9pm, \$6.

**Bay Area**

**Ordinary K**, **Suite 304 Blakes**. 9pm, \$3.  
**Rockin' Lloyd Trip** and **the Zip Guns** *Ivy Room*. 10pm.

**Jazz/new music**

**Asian Crisis** *Intersection for the Arts*, 446 Valencia; 626-2787. 8pm, \$12-15.  
**Larry Douglas Quintet** *Les Joulins*. 8pm.  
**Steve Freund Duo** *Cosmopolitan Cafe*. 5:30pm-1am.  
**Jeanne Hoffman** *Moose's*. 8pm.  
**Hot Club** *Enrico's*. 7pm.  
**Vince Lateano Trio** *Jazz at Pearl's*. 9pm-1am. Featuring Al Plank.  
**Jason Myers Trio** *Houston's*, 1800 Montgomery; 392-9280. 6pm.  
**Kevin Rayhill** *One Market Restaurant*. 5:30pm.  
**Realistic** with **Adam Theis** *Black Cat*. 9:30pm.  
**San Francisco Symphony Players** *Beach Chalet*. 6:30pm.  
**Tony Saunders'** *Jazz Trio* *John's Grill*, 63 Ellis; 986-0069. 6:30-10pm.  
**Sex Mob** *Elbo Room*. 9pm, \$8. Featuring Steven Bernstein.  
**Shinola**, **Adam Lanes** *Full Throttle Orchestra* *Bruno's*. 9pm.

Continued on page 78

**ROYALE**  
**NORTH BEACH BAR**

**Tues.:** FAMILIA -No Cover  
Jazz Breaks/Soul/  
Hip-Hop/Groove  
Rotating DJs: Toph One,  
Pouse, Wisdom, Zatch  
& Ted Shred

**Wed.:** Live Jazz : The Royale  
Jazz Quartet

**Thurs.:** World Wide Lounge  
- No Cover/World Beat  
- Rotating DJs:  
Papi Chocolate,  
Corozon, Ron & Ruben

**Sat.:** Soul/Solso/Funk/Hip-Hop  
DJ Willie & Ted Shred

1326 Grant Ave  
Btwn. Vallejo & Green  
433-4247  
21 & over.

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AROUND THE CORNER  
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6PM-8:30PM DAILY  
\$2 WELL DRINKS  
\$2.50 PINTS

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\$18/20  
DOORS  
AT 7PM  
**MYSTIC JOURNEYMEN**

**SAT 9/1**  
DOORS  
AT 7PM  
**THA LIKS (ALKOHOLIKS)**  
**KURUPT**

**TUE 9/4**  
& WED 9/5  
\$37/40  
**THE BLACK CROWES**

**SAT 9/6**  
DOORS  
AT 7PM  
**ALPHA BLONDY**

**SAT 9/8**  
\$35/37  
DOORS  
AT 8PM  
**JOE WALSH**

**FRI 9/14**  
\$20/22  
DOORS  
AT 7PM  
**BURNING SPEAR**

**SAT 9/15**  
DOORS  
AT 8PM  
**LONG BEACH DUB ALL-STARS**

**SAT 10/5**  
\$18/20  
DOORS  
AT 7PM  
**W.A.S.P.**

**SAT 10/6**  
\$20/22  
DOORS  
AT 8PM  
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info (line): 621-4455

ALL SHOWS 21 AND OVER UNLESS OTHERWISE STATED

Wed 8/29  
8:30  
\$7  
**PLEASURE FOREVER**  
BLUEBIRD  
LOST KIDS

Thu 8/30  
9:00  
\$8  
**DAMON & NAOMI**  
LAUGHING STOCK  
6 ORGANS OF ADMITTANCE

Fri 8/31  
10:00  
\$10  
**AMERICAN ANALOG SET**  
TARENTEL  
HER SPACE HOLIDAY

Sat 9/1  
10:00  
\$15  
**MUDHONEY**  
BLACK CAT MUSIC  
CLAY WHEELS

Sun 9/2  
9:30  
\$15  
**MUDHONEY**  
HOLLY GOLIGHTLY  
RESINEATORS

Mon 9/3 **LABOR DAY: closed**

Tue 9/4  
9:00  
\$6  
**THE VUE**  
EVENING  
NIGHTS OVER EGYPT

## UPCOMING

Wed 9/5  
\$6  
**THE TOIDS AND FRIENDS**  
with  
**THE FULL THROTTLE ORCHESTRA**

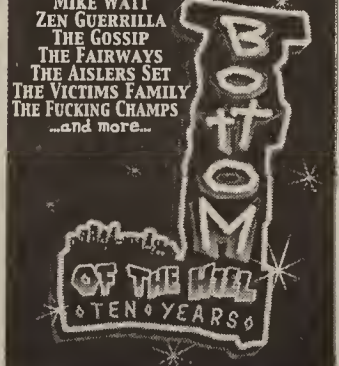
Thu 9/6  
\$12  
**RICHARD BUCKNER**  
ANDERS PARKER  
of Vernaline

Fri 9/7  
\$12  
**RICHARD BUCKNER**  
ANDERS PARKER  
of Vernaline

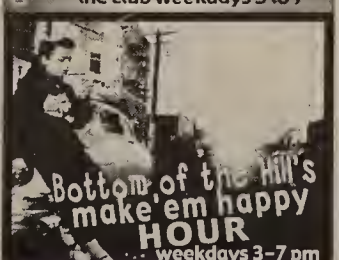
In loving Memory of Margaret Kilgallen  
**PALL JENKINS**  
of The Black Heart Procession  
**JET BLACK CRAYON**  
**LEN BROWN SOCIETY**  
**RAY BARBEE**  
**PEGGY HONEYWELL**  
**THE HALLFLOWERS**

Sun 9/8  
\$10  
**JAMES HALL**  
**OUTGRABE**

SEPTEMBER 10/15  
with  
**MIKE WATT**  
**ZEN GUERRILLA**  
**THE GOSSIP**  
**THE FAIRWAYS**  
**THE AISLERS SET**  
**THE VICKING FAMILY**  
**THE FUCKING CHAMPS**  
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Wed Aug 29th **SALSA CALIENTE**  
SALSA & MERENGUE  
With M.J. Productions & Pete Salis  
Salsa Lessons with SHIRLEY from 8 to 9pm

Thurs Aug 30th **OPEN MIC**  
"ROSA DE SAMBA"  
Brazilian MPB, Samba & Pagode Medley  
Hosted by JARED & FRIENDS

Fri Aug 31st **LIVE BRAZILIAN MUSIC**  
LISA SILVA VOZ DO BRASIL  
ENERGIA DO SAMBA DANCERS!  
Samba Lessons from with AQUARELA 9 to 10pm

Sat Sept 1st **FUSETTI'S SATURDAY NIGHT**  
Resident DJ DR. RANDY NONG  
spinning the best of 70's, 80's,  
DISCO, LATIN HOUSE & CLUB CLASSICS

Sun Sept 2nd **SUMMER SUNDAY**  
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SALSA & HOUSE MUSIC

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Tues Sept 4th **SMOOTH GROOVES**  
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Wed 8/29 **DIGITAL SOUL LABORATORIES PRESENTS**  
**HUMANOID**  
Presents  
**DEREK B. (Off The Hook)**  
W/ ROTATING RESIDENT HOUSE OF  
**DAMON BURNS**  
Not line @ 415-282-0226  
Sound By Moon Rise, Lights & Organic Vibe

Thurs 8/30 **Stinky's Peepshow**  
Doors 8:30pm \$6  
**HELLFIRE CHOIR**  
(Record Release)  
Hollywood Hate,  
Texas Thieves  
Peepshow - The Triumphant  
Return of Germany's Air Guitar Band  
WIFFEL

Fri 8/31 **Alcoholocaust Presents**  
Happy Hour Show 6pm \$3  
"360 DEGREES STEREO"  
**ABUSE RECORDS SHOWCASE**  
Nappytyme, Junction,  
Gay Bararians, Direct Cut To

10pm-2am Sixteen Presents  
**BORDELLO**  
In The Front Room:  
DJ JENNY & OMAR  
In The Back Room:  
DJ PANDORA

Doors 9PM/ Show 10pm \$7  
Scott Alcoholocaust presents  
**AGGRESSION (Oxnard)**  
**JACK SAINTS**  
**EAST BAY CHASERS**  
& **PITCH BLACK**

Sat 9/1 **Doors 6 PM \$5**  
**UXA**  
plus guests  
**THE SORE THUMBS**  
All you can eat BBQ!

Tue 9/4 **Lucifer's Hammer**  
**DRUNK HORSE**  
**SPACEBOY • TOTEMOSHI**  
**MEN OF PORN**

Coming Soon:  
Thurs 9/6 - Cathaders, Angoras  
Tues 9/11 - Dead and Gone,  
400 Blows, The Gault

# Elbo Room

WEDNESDAY, AUGUST 29  
EARLY SHOW! 8PM \$10

\*\*SPEEDY'S WIG CITY PRESENTS\*\*  
BENEFIT FOR THE MEDICAL EXPENSES OF VICTIMS OF CRIME  
**JOHNNY DILKS & THE VISITACION VALLEY BOYS**  
**JINX JONES & THE KING TONES**  
**GERARD LANDRY & THE LARIATS**  
**THE CRIME KINGS**

THURSDAY, AUGUST 23 10PM \$6  
\*\*ROUND WORLD MUSIC PRESENTS\*\*  
**MAZACOTE**

FRIDAY, AUGUST 31 10PM \$7  
**NIGERIAN BROTHERS**  
**PLUS WEST AFRICAN**  
**HIGHLIFE BAND**

SATURDAY, SEPTEMBER 1 10PM \$6  
**MOST CHILL**  
**SLACK MOB**

SUNDAY, SEPTEMBER 2 9PM \$12 BEF 11PM  
\*\*Dub Mission's 5th Anniversary Party\*\*  
Direct From the U.K. - Only Bay Area Show!

**ADRIAN**  
**SHERWOOD'S**  
**ON-U SOUND**  
**SYSTEM**  
with **GHETTO PRIEST** on the mic  
plus resident DJs

**SEP, J. BOOGIE, VINNIE**  
**MANEESH THE TWISTER**

TUESDAY, SEPTEMBER 4 9PM \$8  
\*\*FROM NYC\*\*  
**SEX MOB**

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## music calendar

### Tuesday 4

From page 77

#### Bay Area

Jenna Mammia Yoshi's 8 and 10pm, \$15.  
See Grooves, page 57, and 8 Days a Week,  
page 58.  
Eric Shifrin Downtown. 8pm. The pianist  
performs.  
David Widelock Trio Albatross, 1822 San  
Pablo; (510) 843-2473. 9pm-midnight.

#### Folk/world/country

Boca Do Rio Butterfly 6:30pm, free.  
Jim Campilongo Cafe du Nord. 10pm, \$5.

#### Bay Area

Freight open mic Freight and Salvage. 8pm.  
Jerry Hannan 19 Broadway. 9pm.  
Beth Waters Band Jupiter. 8pm.

#### Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am.  
DJ Cheb I Sabbah spins a blend of interna-  
tional music.  
Backbeat Make-Out Room. 10pm, \$5. With  
DJ Zeph.  
Broadway Studios 7-9pm. Swing dancing  
lessons.  
Butterfly 10pm, free. With DJ Tom Thump.  
Development AsiaSF. 10pm. Reference, Ray-  
gun, and Mykul Crane spin breakbeat and  
house.  
Down There 26 Mix. 7pm. Ben Wa spins jazz  
and funk. 9pm-2am. Hip-hop and down-  
tempo with residents Monkey and Stef.  
Drift Cellar. 9pm-2am, \$3. Ambient, down-  
tempo, and atmospheric breaks with DJs  
Wunjo, BVDub, and 4am.  
Familia Royale. 9:30pm-2am. Hip-hop, jazz  
breaks, funk, Latin, and dancehall.  
Fan Club Dylan's Pub, 2301 Folsom; 641-  
1416. 9pm-2am, free. Indie, twee, Bratpop,  
art school punk, and more.  
Frizar Galaxy. 9pm-2am, \$3. Progressive  
house with rotating residents.  
F#@! Tuesdays Backflip. 10pm-2am. '80s  
music, soul, breakbeat, and hip-hop.  
Impulse An Sabin. 10pm-2am, \$3. Techno  
with rotating residents.  
Markeeza 26 Mix. 7pm, free. With DJ Ben  
Wa. 10pm. With a revolving cast of DJs and  
electronic music artists; this week featuring  
Scott Powers.  
Mayonnaise Skylark, 3089 16th St; 621-  
9294. 9pm, free. Featuring Dave (DJ Arm-  
strong).  
Members Only Bohemia Bar, 1624 Califor-  
nia; 474-6968. 10pm-2am. '80s music with  
rotating residents.  
Meta Muzik Oxygen Bar. 9pm-2am, free.  
Drum 'n' bass and hip-hop with DJs Lasar-  
Wolf, Vintage78, Polytrachis, and Space-  
craft.  
Node Pow! A Cocktail Lounge. 9pm-2am.  
Indie rock and electronica with Thorsten  
Sideboard and guests.  
Scope Light, 839 Geary; 430-2161, ext 2080.  
6pm-2am, \$3. Trance and breaks with KJ  
and Anon.  
Soul Samba Dalva, 3121 16th St; 252-7740.  
10pm-2am. Latin beats with El Super  
Chente, Hat Trick Jonny, and Asti  
Spumanti.  
Tracksuit 330 Ritch. 10pm. Classic '80s and  
urban grooves with DJs Kirk, Keith, Tony,  
Dan, and Mike.  
Wax Sacrifice. 10pm-2am, \$5. Soul music  
with DJs Wisdom, Pause, and Sake One.

#### Bay Area

Mindbender Radio. 4pm-2am. '80s dance  
kitsch to DIY.  
Posh Shattuck Down Low Lounge, 2284  
Shattuck, Berk; (510) 548-1159. 9pm-2am.  
Hosted by the Beatdown Crew, DJs Delon,  
Add1, Yamu, and Tequila Wine.  
Ruby Room 10pm-2am. Punk rock with  
Kenny Kaos.  
Smooth Grooves Club Fusetti. 9pm. Hip-  
hop and R&B with Phiness and Qwest.

You've heard the BUZZ, now come feel it!!

"Echoing the early-20th century  
New Orleans marching bands,  
the imaginative free-range sounds of the  
Art Ensemble Of Chicago,  
the polyphony of NYC's  
Lounge Lizards,  
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Pigbag and Nigeria's Fela Kuti  
and the groove-mad strut of Funk Classicists  
James Brown & The BT Express."  
Jazzreview.com

**brass  
monkey** brass  
band

plus New Orleans **Wild Magnolias**

**Sept 6th**  
**Great American Music Hall**  
859 O'Farrell Street  
Tickets \$15 Showtime 9pm / Doors 8pm  
www.brassmonkeybrassband.com

**Red  
Devil  
Lounge**

Wed. 8/29  
**Groovement**  
w/ Mr. Eugene

Thurs. 8/30  
**2nd Set**  
w/ Bigfoot in Paris

Fri. 8/31  
**Notorious**  
**80's Tribute Band**

Sat. 9/1  
**The Room**  
w/ special guests  
**Roadside**

Sun./Mon 9/2 & 9/3  
**Closed for Holiday**

Tues. 9/4  
**Soul & Modus**  
**Live Hip-Hop/Jazz/Funk**

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Booking 415.401.0459

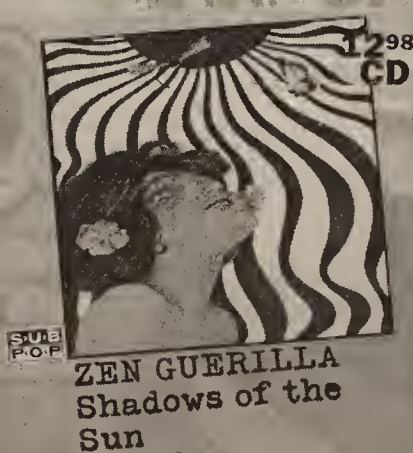
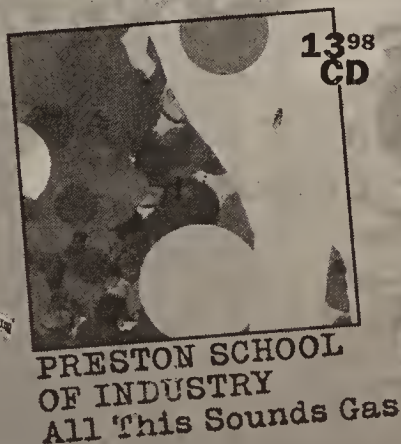
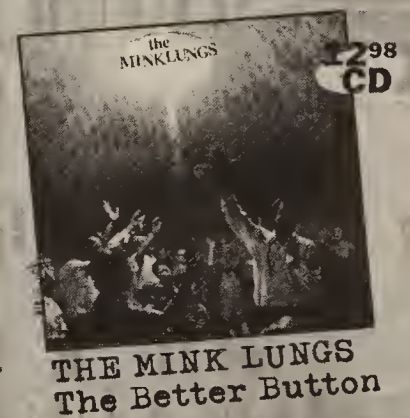
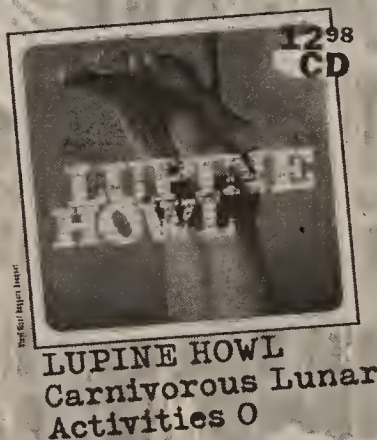
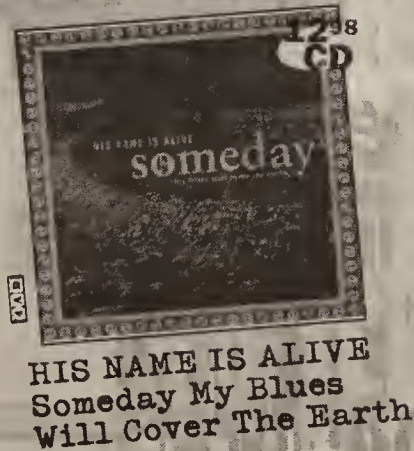
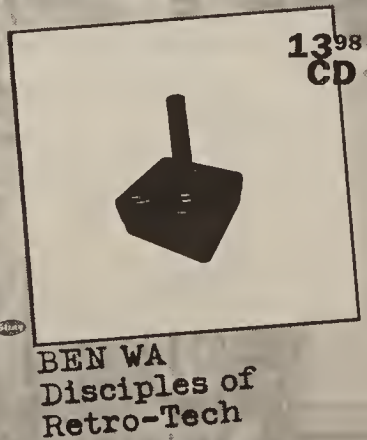
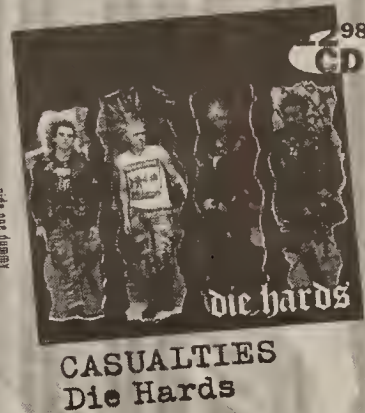




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LAIRD ARCHER

LARON

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### 330 RITCH STREET

WEDNESDAY 8/29 10PM (18+) FUNKY HOUSE

**CONSTRUCTION**

RESIDENT DJS TORQUE & TRACER W/ SPECIAL GUEST DJ DAVID HARNES

THURSDAY 8/30 (18+) BRIT POP/MOD/INDIE

**POPCENE**

DJs Aaron Axelson & Jeremy

FRIDAY 8/31 (21+) SOUL/R&B/DANCEHALL

**LUSCIOUS**

W/DJs SAKI DNE & BLACKFOX

SATURDAY 9/1 10PM (21+) ELECTRONICA/HOUSE/BEATS

**BACK TO NEW SCHOOL FASHION SHOW**

W/ DJS PARTY BEN (LIVE 103), RAFAEL DELACRUZ & KIRK (FATCAT)

HOSTED BY JAK FROMBE (LIVE105)

\$25 GIFT CERTIFICATE FOR FIRST 105 PEOPLE THROUGH THE DOOR

SUNDAY 9/2 (21+) SOUL/R&B

**REBIRTH**

4 YEAR ANNIVERSARY PARTY

Wed thru Fri from 5pm Sat Sun Tues from 10pm  
happy hour 5-7pm Lunch Served M-F 11:30-2  
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## galaxy CLUB

HAIGHT ASHBURY'S  
LARGEST DANCE CLUB

Wednesday August 29  
WEDNESDAY NIGHT SESSIONS FEATURING  
**RICK PRESTON**  
PLUS ROTATING RESIDENTS FROM  
BEATFARM & ELECTROGUSTO!

Thursday August 30  
**5150**  
FEATURING MIGUEL MIGS  
PLUS RESIDENTS DJ MFR & ALMIR  
GREG & STEVE'S HAPPY HOUR 6-10PM  
FEATURING LIVE DJS & DRINK SPECIALS

Friday August 31  
**SHAKE**  
FEATURING TASHO  
RESIDENTS JONENE & TIMDRAWG

Saturday September 1  
**VINYL**  
WITH SPECIAL GUEST DJ COCOE  
RESIDENT DEREK & LUKE

**AFTERNOON** (NOON-6:30PM)  
WITH ROTATING RESIDENTS  
BLAKE MATHIS, BEN ORVIS & BRIAN THOMAS

Sunday September 2  
**FAME** 4-2AM  
FAME PRESENTS FREEDOM  
FEATURING FOXEE, MIGUEL MIGS, MAURICIO,  
ARSOL, PATRICK WILSON & FILTHY RICH

Tuesday September 4  
ORANGE PRESENTS  
**"FRIZAR"**  
SPINNING PROGRESSIVE HOUSE & TRANCE  
FEATURING SPECIAL WEEKLY PROJECTION ARTISTS

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**EX-GIRL**  
**THINKING FELLERS**  
**UNION LOCAL 282**  
**THE GET GO**

FRI 8/31 • 9 PM/8:30 DOORS • \$10 ADV/\$12 DOOR  
CO-PRESENTED BY KFJC & KUSF

**THINKING FELLERS**  
**UNION LOCAL 282**  
**THE DOUBLE U • GRAY DAVIS**  
WEST GATE: THE ALL PROJECTIONIST ENSEMBLE

SAT 9/1 • 9 PM/8:30 DOORS • \$16

**MICK TAYLOR**  
**BLUERUNNERS**

WED 9/5 • 8 PM/7 DOORS • \$20 • KFOG

**HABIB KOITE**  
**KASUMAI BARE**

THU 9/6 • 9 PM/8:30 DOORS • \$15

**THE WILD**  
**MAGNOLIAS**  
**BRASS MONKEY**

FRI 9/7 • 9 PM/8:30 DOORS • \$12

**HERBERT**  
**TIPSY**  
**URSULA RUCKER**

SAT 9/8 • 9 PM/8:30 DOORS • \$10

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1353 Grant  
(between Green & Vallejo)  
in North Beach!

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21 and over

Wednesday August 29, free, 9 PM  
OPEN MIC WITH GIRL GEORGE

Thursday August 30, 5 bucks, 10 PM  
HONEYSHOT  
BREAST  
JAYDE CROWN

Friday August 31, 5 bucks, 10 PM  
EDDIE HASKELL'S  
MYKEE HATES LIFE  
TEXAS THIEVES

Saturday Sept 1, 5 bucks, 10 PM  
COLLETTE WASHINGTON  
TACY TRAVERSO  
LITTLE TOWN

Sun Sept 2, 5 bucks 8:30 PM  
BIRTH OF VERSE: THE POETRY  
SLAM WITH LOVELOVE

THIS MONTHS FEATURES: SHANE  
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Monday Sept 3, free!, 9 PM  
INTERVENTION:

A NIGHT OF EXPERIMENTAL NOISE,  
NO WAVE, NEW BEATS  
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THURSDAY KIT-KAT

FRIDAY FAG FRIDAYS

SATURDAY A.M. OTHER WHIRLED

SATURDAY NIGHTS  
WEEK1 STAPLE 10-4

WEEK2 STRAWBERRY 10-4

WEEK3 G-SPOT 9-2

WEEK4 FUNKTION 10-4

SUNDAY @ 6 A.M. THE ORIGINAL T-DANCE

SUNDAY NIGHTS DEVOTION

## GLAS KAT

NIGHTCLUB • SUSHI • FUSION • BAR

THE ROLLING STONES UNAUTHORIZED 7-9pm

• DINNER AND COCKTAIL SHOW - TICKETS AVAILABLE AT TICKETMASTER  
• EXOTICA 9PM - 2AM  
• 80'S, FUNK & HOUSE BY MOULTON STUDIOS & E DA BOSS  
FEATURING "THE MEN OF EXOTICA" & WOMEN OF GOGO TRIBE @ 10PM

CLUB MIXTURE - UPSTAIRS 10:30PM - 2AM:

DJS MAJESTICHRIS(Wild 94.9), T-BASCO, YUSAI GODA

MEOW-"THE SUPPER LOUNGE"

• 6PM-11PM - DINNER & COCKTAIL SHOW STARRING "PURE ECSTASY"  
• 11PM - 2AM - URBAN GROOVES WITH RESIDENTS  
• DJ SWITCH & KEVIN ARMSTRONG

THE ROLLING STONES UNAUTHORIZED 7-9pm

• DINNER AND COCKTAIL SHOW - TICKETS AVAILABLE AT TICKETMASTER  
• SEQUENCE-RETRO, URBAN GROOVE & HOUSE  
• 5PM-7PM COMPLIMENTARY APPETIZER BUFFET TIL 7PM  
• 6PM-10PM - FUNKY HAPPY HOURS  
• SOUL FUL HOUSE, RARE GROOVES - B.B HAYES  
• 10PM-2AM "SEQUENCE" URBAN GROOVE & HOUSE  
• HOSTED BY JASON FEBER, JEREMY & CLAUDIA DUENAS  
• DJ RANDY WONG IN MAIN ROOM FRONT: RIGGER & THE ERECTOR SET

"GLITTER" HOUSE UPSTAIRS, HOSTED BY BOBECK,  
DJ NORM STRADLEY, BEN DOREN & B.B HAYES

THE ROLLING STONES UNAUTHORIZED 7-9pm

• DINNER AND COCKTAIL SHOW - TICKETS AVAILABLE AT TICKETMASTER  
• DINNER JAZZ FUSION  
• 6:30PM - 9:30PM UNIQUE MODERN JAZZ & ORIGINALS  
• NO BAND TONIGHT..

TEXTURE

• 9:30PM - 2AM HOUSE BEATS, LATIN, URBAN GROOVES  
• HOSTED BY EDDIE SOTO, GEORGE BURNS & CLOCKWORK EVENTS  
• DJS CMJ, SMOOVE, DOUBLE K, BEN DOREN, RAFAEL  
• LATE NIGHT DINING TIL 11PM & SUSHI BAR TIL 1AM

KARAMBA LIVE SALSA

• 8PM-9:30PM LESSONS W/ RICARDO & SARAH  
• 9:30PM-2AM LIVE MUSIC BY GRUPO GALE FROM COLOMBIA -  
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AN UNDERGROUND COCKTAIL LOUNGE

8/29 W

**JIM CAMPILONGO**  
9pm

8/30 TH

**MARTY WEHNER &  
THE FUNKATEERS**  
9:30pm

9/1 F

**GARTH STEEL  
KLIPPERT**  
9:30pm

9/2 Sa

**LITHIUM**  
ACID JAZZ/ DRUM & BASS  
9:30pm

9/4 Tu

**DAM EAST**  
9pm

OPEN MON - SAT 6PM TILL LATE  
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\$3 BEER \* \$4 COCKTAILS

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# events

Events listings are compiled by Sarah Han. See 8 Days a Week for information on how to submit items to the listings.

## wednesday 29

### Around town

'Children with Autism: Who Are They? What Makes Them Different?' UCSF Parnassus Campus, Health Sciences West 300, 513 Parnassus; 476-6547. 12:10-1pm, free. Bryna Siegel, PhD lectures.

'How to Sell and Value Your Business' 1426 Fillmore, Ste 201; 567-8002, ext 11. 7pm, free, call to RSVP. The California Businesses For Sale Foundation hosts this workshop.

'Making Strides Against Breast Cancer Kick-off Breakfast' Hyatt Regency, 101 California, No 5; (877) 90-MSABC. 7:45-8:55am, call to RSVP. Learn how you can be a walker in the "Making Strides Against Breast Cancer" event on October 28 at this breakfast discussion.

Hannah Sigur Ansel Adams Center, 655 Mission; 495-7000. 12:30pm. The appraiser for Asian Works of Art at Butterfields discusses the current Ansel Adams Center exhibit, "Modern Photography in Japan."

Stress Reduction Program Osher Center for Integrative Medicine, 1701 Divisadero, Ste 150; 353-7718. 7-9:30pm, \$250-300. Learn how to relax through exercise and meditation. This program meets weekly through Sept 19.

### Bay Area

'Growing Up in LGBT Families' BANANAS, 5232 Claremont, Oakl; (510) 658-7353. 7-9pm. Members of COLACE (Children of Lesbian and Gays Everywhere) discuss the topic of being the children of gay, lesbian, bisexual, or transgender parents.

### Benefits

Johnny DiIks and the Visitation Valley Boys, Jinx Jones and the King Tones, Gerard Landry and the Lariats, the Crime Kings Elbo Room, 647 Valencia; 552-7788. 8pm, \$10. A benefit concert; all proceeds pay for medical expenses of Eiji, Heday, and Thomas.

Barbara Manning and the Go-Luckys!, Harvester, the Moore Brothers Slim's, 333 11th St; 255-0333. 9pm, \$12. This concert will benefit Baffler magazine. See 8 Days a Week, page 58.

### Bay Area

'Chickenstock 2001' Student Union, Mills College, 5000 MacArthur, Oakl; 430-2255. 7pm, \$7. A benefit concert featuring Downside, Hey Mike!, Infinite Martini, and 7th Standard; proceeds go to the Mills College Radio Club.

### Authors

Mandy Aftel A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm. The author appears to discuss her book *Essence and Alchemy: A Book of Perfume*.

Bill Pieper Monticello Inn, 127 Ellis; 392-8800. 6-7pm. The author reads from his book *So Trust Me*.

K.M. Soehnlein A Different Light Bookstore, 489 Castro; 431-0891. 7:30pm. The author reads from his novel *The World of Normal Boys*.

### Bay Area

Linda St. John Barnes and Noble, 2352 Shattuck, Berk; (510) 644-0861. The author appears to read, sign, and discuss her book *Even Dogs Go Home to Die*.

## around town, authors, attractions & benefits

## events calendar

## thursday 30

### Around town

Annual blessing of the taxicab drivers St. Boniface Catholic Church, 133 Golden Gate; 863-2395. noon-1pm. See 8 Days a Week, page 58.

Jimmy Chen HANG at the Canvas, 1200 Ninth Ave; 504-0070. 7pm, free. The artist discusses his paintings.

Yuriko Doi, Richard Emmert, Hanay Gieogamah San Francisco Performing Arts Library and Museum, 401 Van Ness, Veterans Building, Fourth fl; 255-4800. 6pm, \$5-10. The director, composer, and choreographer from the Theatre of Yugen discuss their collaboration on the upcoming musical *Crazy Horse*.

### Bay Area

'Lost in the Wilderness' REI, 1338 San Pablo, Berk; (510) 527-4140. 7pm, free. Mountaineer Jason Flesher talks about his nine rules for survival in the wilderness.

### Benefits

Shogun, Kegdarippa, DJ Grin, Kerosene Karafa La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, \$10. This hip-hop concert will benefit Ida McRay and Families of the Future.

Shogun, Kegdarippa, DJ Grin, Kerosene Karafa La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, \$10. This hip-hop concert will benefit Ida McRay and Families of the Future.

## friday 31

### Around town

'14th Annual Labor Day Collectors Show' Concourse Exhibition Center, 635 Eighth St; 487-3293 or www.tristarshows.com. 3-8pm, \$7. This event will feature sports collectibles and appearances by more than 20 sports stars; today's guests are Jim Davenport and WWF star Virgil. Through Mon/3.

'Lunch n' Learn in the Sunset' Humanities Building, 1186 Vicente; 449-3854. noon. Rabbi Aliza Berk of the Bay Area Jewish Healing Center speaks about spiritual preparation for the High Holidays.

### Bay Area

'How to Start and Maintain a Writing Group' Berkeley Public Library, North Branch, 1170 The Alameda, Berk; (510) 644-6850. 10am-noon, free. Dr. Kathy Briccetti leads this workshop.

## saturday 1

### Around town

'Brazil in the Park' Golden Gate Park, in front of the California Academy of Sciences; 566-0427. 11am, free. Celebrate Brazilian Independence Day at this festival featuring capoeira performances; Brazilian food; music by Venkasambar Band, Entre Nos Band, Batmakumba, and Nobody from Ipanema; dance performances; children's activities; and a Carnival parade.

'14th Annual Labor Day Collectors Show' Concourse Exhibition Center, 635 Eighth St; 487-3293 or www.tristarshows.com. 10am-6pm, \$7. This event will feature sports collectibles and appearances by more than 20 sports stars; today's guests are Rich Gannon, Charles Woodson, Harmon Killebrew, Jerry Rice, Bobby Doerr, George Blanda, Ted Hendricks, Jeff Kent, Rich Aurilia, Shawn Chacon, and Juan Pierre. Through Mon/3.

'Let's Talk' 24th St and Sanchez; 789-8148. 1-4pm. Local artist Chris Cobb sets up a discussion table to talk to community members about any topic.

'Not-at-Burning-Man Costume Ball' Caffé Proust, 1801 McAllister; 345-9560. 8pm-1am, \$25. This shindig features exotic costumed performers, refreshments, and more.

Worm composting workshop Garden for the Environment, 7th Ave at Lawton; 285-7584. 10am-noon, free. Learn about turning your spoils into soil by worm composting.

### Bay Area

'Art and Soul' Oakland City Center, Frank H. Ogawa Plaza, 14th St and Broadway, Oakl; (510) 238-7402 or

www.oaklandculturalarts.org. 11am-6pm, \$5. This Labor Day weekend event will feature live music performances, author readings, art, food, and activities for kids and adults. Through Mon/3.

'Child as Audience Book Release Party' AK Press Warehouse, 674 A 23rd St, Oakl; (510) 208-1700. 6pm, \$7. Hactivist and AK Press host this book release party featuring round-table discussions on electronic civil disobedience and performances by Creation is Crucifixion, the Controlling Hand, Amps for Christ, Kalmex, and the Rif Merchants.

'East Bay Gay Pride Celebration' Oakland City Center, Frank H. Ogawa Plaza, 14th St and Broadway, Oakl; (510) 663-3980 or www.eastbaypride.org. 11am-6pm. This fifth annual pride celebration features food, conferences and discussions, and performances by Martha Wash, ING, Tribe 8, Ferron, Susan Westenhofer, Pansy Division, and more.

'Millbrae Art and Wine Festival' Broadway, between Victoria and Meadow Glen, Millbrae; (650) 697-7324 or www.millbraeevents.com. 10am-5pm, free. This festival features live music, a juried art show, magicians, jugglers, comedians, children's activities, gourmet food, and wine and microbrews. Through Sun/2.

'The 136th Annual Scottish Gathering and Games' Alameda County Fairgrounds, 4501 Pleasanton, Pleasanton; (800) 713-3160 or www.calcdoman.org. 8am-6pm, \$10-14. Through Sun/2. See 8 Days a Week, page 58.

'Sausalito Art Festival' along the Sausalito waterfront at the Bay Model Visitor Center and Marmship Park, 1100 Bridgeway, Sausalito; (415) 331-3757 or www.sausalitoartfestival.org. 9am-6pm, \$7-15. This festival features fine art, musical performances, comedic acts, and gourmet foods. Today's entertainers include Wild Magnolias, Lavay Smith and Her Red Hot Skillet Lickers, Richie Havens, John Hammonds Wicked Grin, Murasaki Ensemble, Hot Frittatas, Baguette Quartet, Local Divas Showcase, Dick the Magician, 'Til Dawn, and Benny and Bebe Circus Fantasticus. Through Mon/3.

### Benefits

'Smirnoff a la Carte, a la Park' Sharon Meadows, Golden Gate Park; 458-1988. 11am-6pm, \$8-10. This three-day event features musical performances, food from various San Francisco restaurants, wine tasting and cocktails, game booths, and a contortionist performance; proceeds benefit the Friends of Recreation and Parks. Today's entertainers are Sky Tyler, m-pact, Rose Royce, and Aaron Neville. Through Mon/3.

### Bay Area

Ray Charles Bay Meadows, 2000 South Delaware, San Mateo; (650) 522-7777, ext 247. 7pm, \$35. The renowned musician performs; proceeds benefit the San Mateo Public Library.

'The 38th Annual Kings Mountain Art Fair' Kings Mountain Community Center, 13889 Skyline, Woodside; (650) 851-2710 or www.kmaf.phc.net. 10am-5pm, free. This juried multimedia art show will feature works by 135 artists, food and beverages, and arts and crafts activities for kids; proceeds benefit the Kings Mountain Volunteer Fire Brigade and other community charities. Through Mon/3.

Continued on page 82

BERKELEY PSYCHIC INSTITUTE presents



# PSYCHIC FAIRE & Spiritual Healing Festival

September 1st & 2nd, 2001

11am - 6pm (Sat. & Sun.)

Call 510-548-8020

for more information.

www.berkeleypsychic.com

in Golden Gate Park, SF  
Sunbather's Meadow  
(behind the Academy of Sciences)

Trance Channelling Event:

## Manifesting Your Dreams

Saturday, September 1st 7:30 PM

UCSF Laurel Heights Conf. Ctr, The Garden Room

3333 California St., SF

\$15 in advance, \$20 at the door.

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# SAN FRANCISCO SYMPHONY

MICHAEL TILSON THOMAS, MUSIC DIRECTOR

## Free Concert at Yerba Buena Gardens

Michael Tilson Thomas conductor

Lisa Vroman soprano

Michael Tilson Thomas and the San Francisco Symphony celebrate the beginning of the new season with a free concert at Yerba Buena Gardens in downtown San Francisco. Don't miss this spectacular program of American classical favorites including works by Bernstein and John Adams and featuring soprano Lisa Vroman singing a selection of songs by Gershwin, Loesser and Michael Tilson Thomas.

Fri Sep 7 Noon

Yerba Buena Gardens (Mission between 3rd and 4th Streets)

This concert is dedicated to the 50th Anniversary of the signing of the San Francisco Peace Treaty.

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PHOTO: FREIDMAN



# Spirit of ZEN

**September 5  
7:00 pm**

**September 8 & 9  
2:00 pm**

A contemporary light, movement, and sound performance featuring artists Julius, Hans Peter Kuhn, and Junko Wada

Asian Art Museum, Golden Gate Park.  
Free with admission. Limited seating.  
(415) 379-8879.

Presented by the Asian Art Museum and the Goethe-Institut Inter Nationes of San Francisco in conjunction with the exhibition *ZEN: Painting and Calligraphy, 17th-20th Centuries*. This exhibition and performance are presented in association with the Bay Area Cultural Committee of the U.S.-Japan 21st Century Project.



JUNKO WADA



**ASIAN ART MUSEUM**  
CHUNG MOON LEE CENTER  
FOR ASIAN ART AND CULTURE  
GOLDEN GATE PARK • SAN FRANCISCO

415/379-8800  
www.asianart.org



## events

## calendar

around town, authors,  
attractions & benefits

## Events

From page 81

## sunday 2

### Around town

'An African American Art Experience' Gould Theater, California Palace of the Legion of

Arriba Juntos Presents

**Poncho Sanchez & Friends**

A Salute to **Cal Tjader**

Cal Tjader's Alumni  
**Clare Fischer • Mark Levine  
Roger Glenn • Robb Fisher  
Pete Riso • Many Duran  
Vince Lateano • Benny Velarde  
Karl Perazzo**

The Latin Jazz Youth Ensemble  
**Daniel Riera • Hans Stern • Samora  
Pinderhughes • Erik Stern • Eric Mendoza  
Jonah Levy Varon • Sam Ferguson**

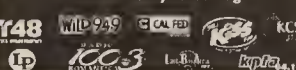
Special Guests:  
**Mongo Santamaria  
Francisco Aguabella • Benny Velarde**  
Celebrity Award presenter: **Orlando Cepeda**

**Sat. September 15**

Nob Hill Masonic Center  
1111 California St. • 7:30 PM.

Ticket Info & Sales City Box Office  
(415) 392-4400

www.cityboxoffice.com www.tickets.com  
Event Info: (415) 551-1968  
www.arribajuntos.org



Honor, Lincoln Park, 100 34th Ave; 750-3638.  
1:30pm, free after museum admission. Sharon  
Walton lectures.

**Cat claw clipping clinic** San Francisco  
SPCA, 2500 16th St; 522-3525. 10-11am,  
\$10-15. Bring your kitty to the clinic for a  
claw trimming (cat must be in a carrier).

**'14th Annual Labor Day Collectors Show'**  
Concourse Exhibition Center, 635 Eighth  
St; 487-3293 or www.tristarshows.com.  
10am-6pm, \$7. This event will feature  
sports collectibles and appearances by  
more than 20 sports stars; today's guests  
are Steve Carlton, Bob Gibson, Barry  
Sanders, Joanie Laurer (aka Chyna, former-  
ly of WWF), Kurt Ainsworth, and  
Calvin Murray. Through Mon/3.  
**Hermann Zapf and Gudrun Zapf von Hesse**  
Koret Auditorium, San Francisco Main Li-  
brary, Lower level, 100 Larkin; 557-4277.  
2pm, free. The calligraphers/type design-  
ers lecture.

### Bay Area

**'Alameda Point Antiques and Collectibles  
Faire'** Alameda Point, Alameda; (510) 869-  
5428 or www.antiquesbybay.com. 6am-  
5pm, \$5-15. This collectibles showcase  
features 200 indoor and 700 outdoor  
booths.

**'Art and Soul'** Oakland City Center, Frank  
H. Ogawa Plaza, 14th St and Broadway,  
Oak; (510) 238-7402 or www.oaklandcul-  
turalarts.org. 11am-6pm, \$5. See Sat/1.

**'Millbrae Art and Wine Festival'** Broadway,  
between Victoria and Meadow Glen, Mil-  
brae; (650) 697-7324 or www.mira-  
marevents.com. 10am-5pm, free. See Sat/1.

**'The 136th Annual Scottish Gathering and  
Games'** Alameda County Fairgrounds,  
4501 Pleasanton, Pleasanton; (800) 713-  
3160 or www.caledonian.org. 8am-6pm,  
\$10-14. See 8 Days a Week, page 58.

**'Sausalito Art Festival'** along the Sausalito

waterfront at the Bay Model Visitor Center  
and Marinship Park, 1100 Bridgeway,  
Sausalito; (415) 331-3757 or www.sausalito-  
toartfestival.org. 9am-6pm, \$7-15. This  
festival features fine art, musical perform-  
ances, comedic acts, and gourmet foods.  
Today's entertainers include Malo, featur-  
ing Jorge Santana, Jefferson Starship,  
Wonder Bread Five, Cadence, East of  
Eden, Nicholas, Glover, and Wray, Jelly  
Roll, Dick the Magician, and Benny and  
Bebe Circus Fantasticus. Through Mon/3.

## Benefits

**'Smirnoff a la Carte, a la Park'** Sharon  
Meadows, Golden Gate Park; 458-1988.  
11am-6pm, \$8-10. This three-day event fea-  
tures musical performances, food from var-  
ious San Francisco restaurants, wine tasting  
and cocktails, game booths, and a contor-  
tionist performance; proceeds benefit the  
Friends of Recreation and Parks. Today's  
entertainers are the Flying Others Brothers,  
Lady Bianca, Lucky Peterson, and the Fabu-  
lous Thunderbirds. Through Mon/3.

### Bay Area

**'The 38th Annual Kings Mountain Art Fair'**  
Kings Mountain Community Center, 13889  
Skyline, Woodside; (650) 851-2710 or  
www.kmaf.phc.net. 10am-5pm, free. See  
Sat/1.

## Authors

**Kent Nerburn** Book Passage, 51 Tamal Vista,  
Corte Madera; (415) 927-0960. 7:30pm. The  
author discusses his book *Road Angels*.

## monday 3

### Around Town

**'Art and Soul'** Oakland City Center, Frank  
H. Ogawa Plaza, 14th St and Broadway,  
Oak; (510) 238-7402 or www.oaklandcul-  
turalarts.org. 11am-6pm, \$5. See Sat/1.

**'14th Annual Labor Day Collectors Show'**  
Concourse Exhibition Center, 635 Eighth  
St; 487-3293 or www.tristarshows.com.  
10am-4pm, \$7. This event will feature  
sports collectibles and appearances by  
more than 20 sports stars; today's guests  
are Frank Menechino, Mark Mulder, Tim  
Hudson, and Steve Sax.

### Bay Area

**'Sausalito Art Festival'** along the Sausalito  
waterfront at the Bay Model Visitor Center  
and Marinship Park, 1100 Bridgeway,  
Sausalito; (415) 331-3757 or www.sausalito-  
toartfestival.org. 9am-5pm, \$7-15. This  
festival features fine art, musical perform-  
ances, comedic acts, and gourmet  
foods. Today's entertainers include  
Gregg's Eggs, Dan Hicks and the Hot  
Licks, the Bacon Brothers, Bonnie Hayes,  
Andrea Wolper, Red Hot Chackas, Elec-  
tric Angel, Tom Rigney and Flambeau,  
Colibri, the Juggling Tornado, and Benny  
and Bebe Circus Fantasticus.

## Benefits

**'Smirnoff a la Carte, a la Park'** Sharon  
Meadows, Golden Gate Park; 458-1988.  
11am-6pm, \$8-10. This three-day event fea-  
tures musical performances, food from var-  
ious San Francisco restaurants, wine  
tasting and cocktails, game booths, and a  
contortionist performance; proceeds ben-  
efit the Friends of Recreation and Parks.  
Today's entertainers are Maya Rides  
Away, Great Big Sea, Shawn Mullins, and  
Michelle Shocked. Through Mon/3.

### Bay Area

**'The 38th Annual Kings Mountain Art Fair'**  
Kings Mountain Community Center,  
13889 Skyline, Woodside; (650) 851-2710  
or www.kmaf.phc.net. 10am-5pm, free. See  
Sat/1.

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**750 Outdoor Booths,  
Over 200 Indoor Booths**

All items twenty years or older, no reproductions

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Show Hours 6am to 4pm,  
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Early buyer 7:30am - \$10.  
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# DOGGONE!



San Francisco 6th Annual

## DOGGONE FUN RUN

September 16, 2001 Sunday, 9AM to Noon  
Speedway Meadow Golden Gate Park

Go to [www.pawssf.org](http://www.pawssf.org)  
or call 415-241-1460 for  
a registration form.





## tuesday 4

### Around town

**'Full-blooded and Free-standing: the Sculpture of Henry Moore'** Gould Theater, California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 750-3638. 1pm, free after museum admission. Gretchen Turner lectures.

**Pet loss support group** San Francisco SPCA, 243 Alabama; 554-3050. 7:30-9pm, free. Dr. Betty Carmack leads this pet loss support group.

### Bay Area

**Katherine Du Tiel** Waterfront Plaza Hotel, Conference Room, 10 Water Street, Jack London Square, Oak; (510) 268-4978. 7pm, free. The photographer speaks about her work.

### Authors

**David Nasaw** A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm. The author discussed his new biography *The Chief*.

## attractions/kid stuff

**Crissy Field Center** Presidio, Bldg 603, Mason at Halleck; 561-7690. Wed-Sun, 10am-6pm. Free. This national park, set in a restored tidal marsh, offers multicultural programs, activities, and resources that promote an eco-friendly environment. Sun: Take a guided walk with a park ranger at the beach, 1-2pm, free.

**Exploratorium** 3601 Lyon; 563-7337. Tues, Thurs-Sun, 10am-5pm; Wed, 10am-9pm (open on Monday holidays). \$6-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television" (extended through Mon/3). Sun: Screening of *Visions of Light, the Art of Cinematography*, 2pm.

**Herbst International Exhibition Hall** 385 Moraga; 861-9838. Daily, 10am-8pm. \$9. The latest exhibit focuses on medieval and modern torture devices and features more than 100 instruments culled from the Criminal Medieval Museum of San Gimignano, Italy. Wed: Cory Weinstein discusses "Torture and United States Prisons," 7pm.

**Randall Museum** 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm, \$6-7. The museum has exhibits and activities for kids. Sat: Make vases out of recycled bottles at "Saturdays Are Special," 1-4pm.

**Ringling Brothers Barnum and Bailey Circus** Cow Palace, 2600 Geneva; 404-4111. Wed/29-Fri/31, 7:30pm; Sat/1, 1:30am, 3:30 and 7:30pm; Sun/2-Mon/3, 1:30pm (also Sun/2, 5:30pm), \$10.75-50. The world famous circus returns to the Bay Area.

### Bay Area

**Chabot Space and Science Center** 10000 Skyline, Oak; (510) 336-7300. Tues-Sun, 10am-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. Wed-Sun: The center's staff chooses their favorite rocket activities, Wed-Fri, 11am-1pm and 2-4pm; Sat-Sun, 12:30-2pm and 2:30-4pm.

**Dunsmuir Historic Estate** 2960 Peralta Oaks Court, Oak; (510) 615-5555. Sun, noon-3pm. \$4-5. The estate invites families to take a tour of their grounds and enjoy live performances at their "Family Sundays" events. Sun: Puppet Company performs "Fantasy on Strings," 1:15 and 2:15pm.

**Lawrence Hall of Science** Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children, including "Space Weather" (through Sun/2) and "Science in Toyland" (through Sun/9).

## every week

**Chinese music lessons** Chinese Culture Center, 750 Kearney; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads these ongoing lessons in traditional Chinese music for beginners.

**Figure drawing session** SPEC's, 12 Saroyan; 391-3191. Sun, 1pm. \$12.50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

**FOOT!** Meet at Fairmont Hotel, 950 Mason; 637-5453. Daily, 1pm. \$20, reservations required. Experience the fun side of historical San Francisco during this comedian-led walking tour.

**'Friday Night Skate'** Justin Herman Plaza, Embarcadero Center; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city.

**'SF Games'** Cafe Blend City Cafe, 3087 16th St; 820-3200, ext 105. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

**Tai Chi classes** Various park locations; 621-3260. Call or check [www.sfnighborhoodparks.org](http://www.sfnighborhoodparks.org) for times. Free. The Neighborhood Parks Council hosts these weekly classes.

## art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

## museums

**Ansel Adams Center for Photography** 655 Mission; 495-7000. Sun-Wed, 11am-5pm; Thurs-Sat, 11am-8pm. \$7, \$4 seniors and students, free for 12 and under and members. "Modern Photography in Japan: 1915-1940" Seventy images by 32 photographers. "Intimate Eye: The Paintings and Pho-

tographs by Consuelo Kanaga." Black-and-white photographs and paintings. Both exhibits run Through Sept 30. "Cloudscapes: Photographs by Ansel Adams." Twenty images by Ansel Adams. Through Dec 8.

**Asian Art Museum Golden Gate Park** (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (extended hours on first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths (free first Wed). "Views of Islamic India." Ten prints by Thomas and William Daniell.

"Zen: Paintings and Calligraphy, 17th-20th Centuries." Sixty-six works by Japanese monk-artists. "Empire of the Sultans: Ottoman Art from the Khalili Collection." More than 200 objects from the Ottoman Empire. All exhibits through Oct 7.


**California Historical Society** 678 Mission; 357-1848. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for six and under and members. "The Big Orange: California Citrus Label Art" Orange-crate labels. The state's citrus-export industry blossomed in the early years of the 20th century — about the same time as the advent of refrigerated train cars. Struggling to establish brand identities with East Coast buyers, fruit companies hired graphic design firms to create full-color labels to adorn their wooden crates of oranges, lemons, grapefruits, and limes. All of the labels in this show date from 1900 to 1950. Many of them were designed by the Schmidt Lithograph Company, whose corporate headquarters was right here in San Francisco at Second and Bryant (its clock tower is still there today). More than just advertisements, fruit labels were works of art, very similar in style to the movie posters of that era. Through Sept 30. (Westbrook)

**California Palace of the Legion of Honor** Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 11 and under (free Tues). "After the War: European Artists' Books 1945-1955." Books by artists in post-war Europe. Through Sun/2. "Acquisitions of an Archive: The Graphic Works of Ed Ruscha." More than 50 prints by Ed Ruscha. Ed Ruscha's work stylishly depicts aspects of American things made iconic by film and TV. He's made deadpan serial photographs of motel swimming pools and aerial views of parking lots. The current exhibition of his prints at the California Palace of the Legion of Honor includes works, dating from 1966 to 2000 that were selected from a complete archive of 1,100 Ruscha graphic works, which the museum recently acquired in its entirety. The compact show reveals the range of the artist's visual and conceptual

interests. Through Sun/9. (Helfand). **Museo Italo Americano** Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Mostra 2001: Clay and Glass," works by five Italian-American artists. "Kathleen Caprario and George Fer-randi." Works by the Modesto Lanzzone Mostra 1999 winners. Both exhibits through Sun/2.

**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (extended hours until Sept 6: Fri-Tues, 10am-6pm; Thurs, 10am-9pm). \$10, \$7 seniors, \$6 students, 12 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Points of Departure." Sixty works from SFMOMA's permanent collection. Through Sept 16. "Stranger Passing: Collected Portraits by Joel Sternfeld." Sixty-five

Continued on page 84



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A GLOBAL DIGITAL FESTIVAL EXPLORING THE DYNAMIC INTERPLAY OF FILM, ART, MUSIC, DESIGN AND MORE.

# SEPTEMBER 6-8

## PALACE OF FINE ARTS

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**THURSDAY, SEPTEMBER 6**  
**OPENING NIGHT**

7:00pm **FEATURE** BLOOD THE LAST VAMPIRE  
A FILM REBORN TO BECOME THE NEXT ANIME CLASSIC

8:30pm **RESFEST SHORTS #1** - ALTERED STATES  
AN ECLECTIC COLLECTION OF DYNAMIC SHORTS  
**INCLUDES OPENING NIGHT RECEPTION**

**FRIDAY, SEPTEMBER 7**

3-4:30pm **DV FILMMAKERS EDITING SEMINAR (FREE)**  
PRESENTED BY DV CREATORS

5-6:30pm **DV CINEMA TOGRAPHY SEMINAR (FREE)**  
PRESENTED BY DV CREATORS

7:00pm **RESFEST SHORTS #2** - HUMAN NATURE  
A RIVETING PROGRAM OF PERSONAL STORYTELLING

8:30pm **RESFEST SHORTS #3** - HIGH RISK  
INTELLIGENT SHORTS LADED WITH DARK HUMOR

10:00pm **CINEMA ELECTRONICA**  
OUR CELEBRATED PROGRAM OF INNOVATIVE MUSIC VIDEOS

**SATURDAY, SEPTEMBER 8**  
**CLOSING NIGHT**

1:00pm **FUTURE OF FILMMAKING PANEL**  
SPONSORED BY PANASONIC

3:00pm **OPENERS Q1: THE STATE OF THE ART OF FILM TITLES**

5:00pm **RESFEST SHORTS #4** - BY DESIGN  
A STUNNING SHOW OF EXPERIMENTAL MOTION GRAPHICS

7:00pm **RESFEST SHORTS #5** - DIRECTOR'S CLUB  
RARE SHORTS FROM MICHEL GONDRY, MIKE MILLIS & MORE

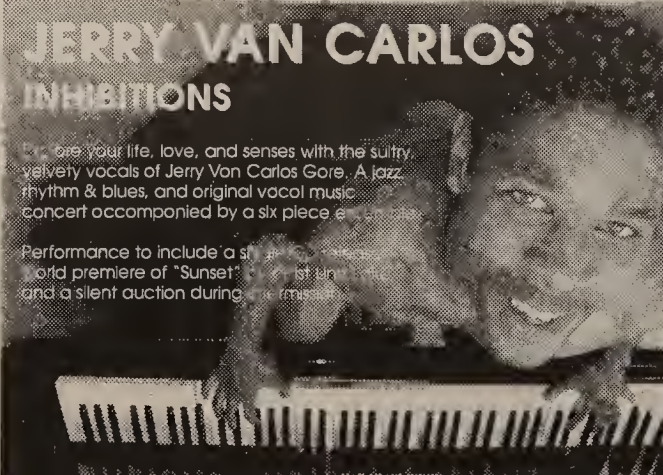
9:00pm **FEATURE: SCRATCH**  
AN IN-DEPTH LOOK AT THE CULTURE OF THE HIP HOP DJ  
**INCLUDES CLOSING NIGHT RECEPTION**

**TICKETS ARE \$10 PER SHOW AND ARE AVAILABLE AT RESFEST.COM OR BY CALLING 1-212-777-8056 ext.2 (10AM-7PM, MON-FRI, EST). THE \$65 ALL-EVENT RESPASS (\$100 VALUE) IS AVAILABLE ONLY AT RESFEST.COM**

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## JERRY VAN CARLOS

### INHIBITIONS

...are your life, love, and senses with the sultry, velvety vocals of Jerry Van Carlos. A jazz, rhythm & blues, and original vocal music concert accompanied by a six piece band.

Performance to include a special world premiere of "Sunset" and a silent auction during the musical.

**Brava Theater Center / 2789 24th Street (between York & Hampshire)**  
Friday, August 31, 2001 @ 7:30pm / Tickets: \$20-\$25  
City Box Office @ 415-392-4400 or [www.tickets.com](http://www.tickets.com)

Community United Against Violence and Visual Aid have been selected as charities to be beneficiaries of a portion of the proceeds from INHIBITIONS and the sales at Sunset in conjunction with sales of a CD single.



## Museums

From page 83

large-scale color photographs. Through Oct 2. "California Pottery: From Missions to Modernism." Nearly 200 pieces from California-based collections. Through Oct 14. "Martin Venezky: Selections from the Permanent Collection of Architecture and Design." Fifteen projects by Venezky and his design firm, Appetite Engineers. Through Oct 14.

**Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths; free for members (free first Tues). "Back to the Bay: An Exploration of the Marginal Zones of the San Francisco Bay." Maps, photographs, and films about the Bay Area's evolving landscape. "Situation Zero: Recent Art from Portugal." A survey of works by Helena Almeida, Miguel Branco, Filipa César, João Onofre, Noé Sendas, and the Zé dos Bois Art Collective. All exhibits through Nov 4.

## Bay Area

**Museum of Anthropology** 103 Kroeber Hall, No 3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. "Sites along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. All exhibits extended through Oct 1. **Oakland Museum of California** 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Made in Oakland: The Furniture of Garry Knox Bennett." More than 80 pieces of furniture by Garry Knox Bennett. Through Sun/2.

## galleries

### Opening

**Artisans** 78 East Blithedale, Mill Valley; (415) 388-2044. Tues-Sat, 11am-6pm; Sun, noon-5pm. "Impressions: Prints by Hand," a juried exhibit of work by Lisah Horner. Through Fri/31. "Sacred Images," work by Rebekah Laros (reception Tues/4, 6-8pm). Sept 2-28. **Auroboros Press** 147 Natoma; 546-7880. Mon-Sat, 11am-5pm. "Summer Collection,"

monotypes by various artist. Through Fri/31. New monotypes by Gustavo Ramos Rivera. Sept 1-Oct 13.

**Eleonore Austerer** 540 Sutter; 986-2244. Mon-Sat, 10am-6pm. Etchings by Georges Rouault. Through Fri/31. Works by Roberto Lauro. Sept 1-30. Bronze sculptures by Felipe Castañeda. Ongoing.

**Belcher Studios** 69 Belcher; 255-8900. Sat-Sun, 11am-6pm. "The Panels of Hope," photographs by Simo Neri. Tues/4, 6-9pm. **Braunstein/Quay** 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "New Work," paintings by Jonathan Parker (reception Sat/8, 3:30-5:30pm). Sept 4-29.

**Oolby Chadwick** 266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm. "Still," new paintings by Donna Mintz (reception Thurs/6, 5:30-8pm). Sept 6-29. **Cowell Theater** Fort Mason Center, Marina at Laguna; 863-5867. Call for hours. "Faces of Flamenco," color photographs by Karen Leon-Guerrero. Through Sat/1.

**47 Geary Club Monaco** 47 Geary; 984-9973. Call for hours. Abstract work by Gregg Bruno (reception Thurs/6, 4:30-8:30pm). Mon/3-Thurs/6.

**HANG at the Canvas** 1200 Ninth Ave; 504-0070. Mon-Wed, 11am-7pm; Thurs-Fri, 11am-9pm; Sat-Sun, 10am-9pm. "Crisis and Resolution," group show. Through Wed/29. "An Eventual Sameness," works by Jimmy Chen (reception Thurs/30, 7-9pm). Thurs/30-Mon/3.

**Hespe** 1764 Union; 776-5918. Wed-Sat, 11am-6pm; Sun, noon-5pm. Oil paintings by Eric Zener (reception Sept 13, 6-8pm). Sept 1-Oct 7.

**Max Furniture** 1633 Fillmore; 440-9002. Tues-Sat, 11am-7pm; Sun noon-5. "The Birthday Show," paintings by Rene Fressola and Jennifer Zangerle. Through Fri/31. Works on paper by Virginia Shepley (reception Fri/7, 7-9pm). Sept 1-29.

**Pan Pacific San Francisco** 500 Post; 929-2087. Call for hours. Works by Rene Dickerson. Thurs/30, 5:30-7pm.

**San Francisco Art Institute** Walter and McBean Galleries, 800 Chestnut; 749-4563. Mon-Sat, 11am-6pm. "ExtraOrdinary: 2001 Faculty Exhibition," works by 22 San Francisco Art Institute faculty members (reception Thurs/30, 5:30-7:30pm). Aug 31-Sept 22.

**Skylight Gallery** San Francisco Public Library, Main Branch, 100 Larkin, Sixth fl; 557-4560. Sun, noon-5 p.m.; Mon and Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm. "Mission and Presidio 1776," an exhibit of rare books, maps, photographs, and other artifacts related to the city's early years and the founding of Mission Dolores and the Presidio. Through Thurs/30. "William Saroyan Exhibition," variety of memorabilia of the author. Through Fri/31. "Calligraphic Type in the Digital Age," type design and calligraphy by Hermann Zapf, Gudrum Zapf von Hesse, and others (reception Sat/1, 2pm). Sept 1-Oct 31.

## critic's choice: art

## 'Flash and Blood' Through Sept. 15, Lexington Club

When she's not playing with the Subtonix, a Bay Area no-wave band, Jessie Trashed works at a photo lab, developing pictures of weddings, babies, vacations, and birthday parties. Driven to capture something grittier — the moments between picture-book memories — she turned to her own music scene for a photographic project. She loved the bands, but it was the audience members who really caught her interest. Her pictures make their pale skin seem to glow in the dark club interiors, and the fake blood dripping out of many of their mouths and noses is one of the few vivid colors in her mostly black-and-pale tableaux. A jaded outsider might dismiss those people as just another bunch of conformists or style-conscious hipsters with the same black clothes, black hair, and nihilistic mode of so-called self-expression. But their obsession with blood and anguish makes Trashed's subjects different: it's as if their bodies are inside out, wearing their own guts. The gore is just dress-up melodrama, of course, but it has a genuine intensity behind it — enough to give you a strong sense of heat, trauma, and physicality as you look at photos of the audience crushing against the stage. "A couple of years ago I had a dream that I was staring in the mirror at my face," Trashed writes in a caption. "Slowly, thick gray matter began seeping out of my nose ... my mouth, then my ears, and then my eyeballs. I realized that it was my brain exploding. ... It began flowing faster and faster until in a sudden flash it was over and I awoke. I became obsessed with the decay spilling out of us, deteriorating." Trashed's photos present decay in different guises: sometimes anguished and cathartic, sometimes boring, sometimes spilling its guts, sometimes already purged and empty. *Daily*, 3 p.m.-2 a.m., 3464 19th St., S.F. (415) 863-2052. (Lindsey Westbrook)



AN EVENING OF BRILLIANCE, FOLLOWED BY DIOCY AND REPUSSION, 2001. BY JESSIE TRASHED

**Don Soker Contemporary Art** 49 Geary; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Spotted Darkness," works on paper by Hiroyuki Kitano (reception Thurs/6, 5-7pm). Sept 4-29.

**SomArts** 934 Brannan; 552-2131. Tues-Sat, noon-4pm. Figurative paintings by Michelle Elizabeth Rose (reception Thurs/30, 6-9pm). Through Fri/31. "The Impact of Ylem: 20 Years of Art, Science, and Technology," works by 80 Ylem members (reception Thurs/6, 6:30-7:30pm). Sept 4-22. **Southern Exposure** 401 Alabama; 863-2141. Tues-Sat, 11am-5pm. "Byproduct: Deviations from Design," featuring work by Kurt Bigen-ho/The Department of Shape Research, Beej Cronin, design raw, Catherine Harris and

Sarah Kuehl, Matthew Hebert, Rebecca Miller, Sven Newman, Numen Associates, and Martin Venezky/Appetite Engineers (reception Fri/31, 6-8pm). Aug 31-Oct 13.

**Transamerica Pyramid Lobby Gallery** 600 Montgomery; 399-0333, ext 17. Mon-Fri, 9am-5pm. "Cultivated," works by various artists on the topic of the parallels between nature and art. Sept 3-Nov 17.

**Triangle Gallery** 47 Kearny; 392-1686. Tues-Sat, 11am-5pm. New works by gallery artists (reception Thurs/6, 5:30-7:30pm). Sept 4-Oct 13.

**Velvet da Vinci** 508 Hayes; 626-7478. Tues-Sat, noon-6pm; Sun, noon-4pm. "Rock, Paper, Scissors," the gallery's 10th anniversary exhibition featuring contemporary metalsmithing by various artists (reception Fri/7, 6-8pm). Sept 1-30.

## Bay Area

**ACCI** 1652 Shattuck, Berk; (510) 843-2527. Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm. Work by Jennifer Axinn, Juliann Beckendorf, Lee Puffer, and Luci Lytle (reception Fri/31, 6-8pm). Aug 31-Oct 6.

**Alice Arts Center** 1428 Alice, Oakland; (510) 728-7221. Call for times. "Windows Exhibition Series II," works by Mike Granatt, Iarts: the Disability Mural, and David Guzman. Sept 1-28.

**Berkeley Bowl Café Gallery** 2020 Orrogon, Berk; (510) 843-6929, Mon-Sat, 9am-8pm; Sun, 10am-6pm. "Children and Other works," photographs by Rick Schiller. Sept 1-31.

**La Galerie Internationale** 370 California, Palo Alto; (650) 322-2700. Mon-Sat, 10am-6pm. Oils, acrylics, and watercolors by Renot (reception Sept 15, 4-8pm). Aug 31-Sept 22.

**Pacific Art League of Palo Alto** 668 Ramona, Palo Alto; (650) 321-3891. Mon-Fri, 9am-5pm; Sat, 10am-4pm. "Recent Still Lifes: Contemporary Realism," oil paintings by Toni Ellis (reception Sat/8, 2-5pm). Sept 1-30. "Best of Show," a juried show of works by various artists (reception Sat/8, 2-5pm). Sept 4-28.

**Third Street Grind Gallery** 464 Third St, Oak; (510) 653-1548. Mon-Fri, 7:30am-3:30pm. "Second Effort," black-and-white and color photographs. Through Fri/31. "Forms from Feather River," mixed-media work by artist instructors from the City of Oakland's Feather River Adult Arts Camp (reception Sun/9, 1-3pm). Sept 3-26.

## Ongoing

**Robert Allen Fine Art** 427 Bryant; 777-0920. Mon-Fri, 10am-5pm. Group show by Carol Lefkowitz, Gregg Renfrow, and Richard Saba. Through Tues/4.

**Ardency Gallery** 721 Broadway, Oak; (510) 836-0831. Mon-Tues, Thurs-Sat, 8:30am-5pm. "New Photographic Works," photography by Michael Rizza, Tony Ryan, and David Harris. Through Sat/1.

**Artseal** 1847 Larkin; 567-3523. Tues-Fri, 10am-6pm; Sat, 10am-5pm. "Summer Salon Exhibition," photographs by Martin Elkort, Jim Steinhart, and Hugh Holland. Through Fri/31.

**California Institute of Integral Studies** Namaste Hall, Third fl, 1453 Mission; 575-6257. "Children of the Amazon," photographs by Denise Zmekhol. Through Fri/31.

**Canessa** 708 Montgomery; 296-9029. Mon-Fri, 10am-2pm. "35 Years of Art by Paul Lee," paintings, drawings, and tapestries. Through Thurs/30.

**Chinatown Community Arts Program Gallery** 750 Kearny, Third fl; 957-1146. Tues-Sat, 10am-4pm. "Pinoy/Pinay," photographs by Fred Lagapa, Terry Acebo Davis, and Minerva Amistoso. Through Sat/1.

**Commonwealth Club** 595 Market; 621-8242. Mon-Fri, 8:30am-5:30pm. Paintings by Xavier Castellanos. Through Thurs/30.

**Crown Point Press** 20 Hawthorne; 974-6273. Tues-Sat, 10am-6pm. "Summer Choices: Group Exhibition," etchings and woodcuts by various artists. Through Fri/31.

**Crucible Steel** 2050 Bryant; 648-7562. Daily, 10am-10pm. "Corpus Optics," photographs and mixed-media works by Bill Daniel, Victoria Mara Heilweil, and Isaac Immanuel. Through Fri/31.

**Ebert Gallery** 49 Geary, Fourth fl; 296-8405. Tues-Sat, 11am-5pm. New monographs and paintings by Claribel Cone. Through Sat/1.

**Gallery 16** 1616 16th St; 626-7495. Mon-Fri, 9am-5pm. "Nova et Accurata Transilvanie Descriptio," works by Horea. Through Fri/31.

**Gay, Lesbian, Bisexual, Transgender Historical Society of Northern California** 973 Market, Ste 400; 777-5455. Tues-Sat, 2-5pm. "Moments in Time from the 20th Century: The Photographs of Virginia Benayidez." Through Fri/31.

**Glama-Rama!** 417 South Van Ness; 861-4526. Call for hours. Paintings by Cathy Liu. Through Sun/2.

**Hackett-Freedman** 250 Sutter, Fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Memorial Exhibition," selected works

## Jewish Community Information & Referral

Contact us to find out where to  
go for the Jewish High Holidays

Rosh Hashanah  
begins at Sunset on  
Monday, September 17

Yom Kippur  
begins at Sunset on  
Wednesday, September 26

415.777.4545 or  
(toll free beyond 415)  
877.777.5247  
JewishNfo@aol.com  
www.jholidays.org



JEWISH  
COMMUNITY  
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of San Francisco, the Peninsula, Marin and Sonoma Counties



by Robert Schwartz; "Selected Modern Works," works by various artists. Both exhibits through Sat/1.

**HANG** 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Crisis and Resolution," group show, featuring the work of John Herschend. Through Wed/29.

**Jack Hanley Gallery** 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. Photographs by Justin Walsh. Justin Walsh explores heavy metal and other rock subcultures in his latest photographic series. In one picture a guy wearing a cutoff Dio shirt stands on a dark city street, glaring at something with semiglazed, bulging eyes. Is he loitering? Is he stoned? And did he rip the knees out of those jeans himself? Walsh's subjects never look right at the camera but instead gaze into the distance with wariness, belligerence, and a hint of confusion; they are all a little out of place, out of date, and out of fashion. Walsh captures an enigmatic story, infused with a strange but compelling combination of satire and reverence in every one of his photographs. Through Sat/1. (Westbrook)

**Lexington Club** 3464 19th St; 863-2052. Daily, 3pm-2am. "Flash and Blood," photography by Jessie Trashed. Through Sept 15. See Critic's Choice.

**Luggage Store** 1007 Market; 255-5971. Wed-Sat, noon-5pm (or by appt.). "Visual Arts Exhibition," wooden sculptures by Justice Renaissance, mixed media works by Rev. Timothy Tyrone Taylor, and paintings by Carter and Keina B. Davis. Through Sat/1.

**Meridian Gallery** 545 Sutter; 398-7229. Tues-Sat, 11am-5pm. "Signs of the Five: Meridian Interns Alumni Show," works by Devin Cecil-Wishing, Lily Dang, Marina Perez-Wong, Sylvia Pichola, and Austen Ward. Through Sat/1.

**Scott Nichols** 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm and by appt. Photographs of Vietnam by Peter Steinhauer. Through Sat/1.

**111 Minna Gallery** 111 Minna; 974-1719. Tues-Fri, 1-7 pm; Sat, 4-7pm. Woodcuts by Carol Summers; bronze sculptures by Ron Garriques. Both exhibits through Sat/1.

**Place Pigalle** 520 Hayes; 552-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am. "Possibilities," recent works by Toolworks Students. Through Tues/4.

**Refusal** 20 Hawthorne; 546-0158. Tues-Sat, 10am-6pm. "Fuckshitup," large scale photographs of punk rock life by Janine Gordon. Through Sat/1.

**Diego Rivera** San Francisco Art Institute, 800 Chestnut; 771-7020. Daily, 9am-9pm. Individual shows by Kira Greene, Lisa McCutcheon, and Laura Ricci. All exhibits through Sat/1.

**Ruby's Clay Studio and Gallery** 552A Noe; 558-9819. Sun-Sat, 9am-7pm. "Bowl Time," works by Bonita Cohn. Through Tues/4.

**S.F. Arts Commission** In window, 155 Grove; 554-6080. 24 hours. "An Allegory for Progress: Musing on the past, present, and future of San Francisco's City Hall," sound and sculpture installation by Charles Beronio and Scott Oliver. Through Fri/31.

**SF CameraWork** 1246 Folsom; 863-1001. Tues-Sat, noon-5pm. "Vivid: Photographs by CameraWork Members," work by 21 emerging photographers. Through Sat/1.

**San Francisco City Hall** 1 Dr. Carlton B. Goodlett Place; 252-2568. Mon-Fri, 8am-8pm; Sat-Sun, noon-4pm. "Artist as Homeless," the Lesbian, Gay, Bisexual, Transgender, Questioning Youth photography project; "Ed Kashi Jumps with WritersCorps," photographs by Ed Kashi and poetry by WritersCorps youth; "In the Heart of the World: Photos of the Zapatista Insurrection," photographs assembled by Galeria de la Raza. Through Sun/2. "Insights 2001," paintings, photographs, and fabric art by visually impaired artists. Through Sun/2.

**Andrea Schwartz** 333 Bryant; 495-2090. Mon-Fri, 9am-5pm; Sat, by appt. Group show with Jaap Bongers, Dana Chodsko, Elizabeth Salto, Joe Snyder. Through Fri/31.

**Derek Silva Community Gallery** 1594 Market; 553-8700. Call for hours. "Digital Art and Photography Exhibit," presented by Positive Art. Through Fri/31.

**Takada** 251 Post; 956-5288. Tues-Sat, 11am-5pm. Paintings by William Bartlett. Through Fri/31.

**Tercera Gallery** 550 Sutter; 773-0303. Tues-Sat, 10am-6pm; Sun, noon-5pm. "Dynamics of Nature," works by Paul Pascalella. Through Fri/31.

**3A Garage Architecture Gallery** 27 South Park; 543-3347. Tues-Fri, 11am-5:30pm. "COA: Central Office of Architecture," recent works from the Los Angeles architectural firm. Through Sat/1.

**381g** 381 Guerrero; 255-1821. Wed-Sat, noon-6pm and by appt. "Incomplete Pictures," new works by d23 soule. Through Sat/1.

**Toomey-Tourell Fine Art** 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.

Works by Marilyn Levin. Through Fri/31. **Washington Square Gallery** 1821 Powell; 291-9255. Wed-Thurs, Sat-Sun, noon-5pm; Fri, 2:30-5:30pm; also by appt. "Aspects of the City," cityscapes by Maurice Lapp. Through Sun/2.

**James Willis/Larry Evans** 77 Geary; 398-7545. Tues-Sat, 11am-6pm. "Tribal Art Exhibition: A Look Back," numerous works by various artists. Through Fri/31.

**Stephen Wirtz Gallery** 49 Geary, Bankers Investment Bldg; 433-6879. Call for hours. "New Photographs," color photographs by Todd Hido. Through Sat/1.

## Bay Area

**Berkeley Art Center** 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm. "BACA National Juried Exhibition," works on paper. Through Fri/31.

**Thelma Harris Gallery** 5940 College, Oakl; (510) 654-0443. Tues-Fri, 11am-6pm; Sat, noon-5pm. "Sculptural Renditions," group exhibition of sculptures by Jonathan Green, Kevin Vole, Alonzo Davis, Omar Thompson, TAFa, Cedric Smith, Michael McBride, Ayokunle Odeleye, Rosalind McGary, Bill Dallas, and Augusta Asberry. Through Fri/31.

**Christensen Heller** 5831 College, Oakl; (510) 655-5952. Tues-Sat, 11am-6pm; Sun, noon-5pm. "On That Note," prints by Cathy DeForest and Sherry Smith Bell, sculpture and paintings by Kayti Rasmussen. Through Sun/9.

**lhey!** 49208 Telegraph, Oakl; (510) 428-2349. Tues-Sat, 11am-6pm; Sun, 11am-5pm. "Computer Love Communism," works by Luciano Duran; recent paintings by Ariel Shepard. Through Sat/1.

**John F. Kennedy University Arts and Consciousness Gallery** 2956 San Pablo, Berkeley Business Center, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "Alumni Exhibition 2001," multimedia group exhibition by 33 alumni of the M.A. and MFA degree programs. Through Thurs/30.

**Passion Flower** 4 Yosemite, Oakl; (510) 601-7750. Thurs-Sun, 2-7pm. "My Beautiful Sister," photographs by Tony Ryan. Through Wed/29.

**Piedmont Springs Gallery** 3939 Piedmont, Oakl; (510) 652-9191. Mon-Sun, 11am-10pm. Photographs by Rick Schiller. Through Fri/31.

**San Pablo Arts Gallery** San Pablo Civic Center, 13831 San Pablo; (510) 836-2663. Sat-Sun, noon-4pm. "Equilateral - The Works of Three Women," paintings, mixed media, and oil pastels by Anna Edwards, Jeanette Madden, and Hilda Robinson. Through Sun/2.

**Sight and Insight** 616 Throckmorton, Mill Valley; 388-4331. Mon-Sat, 10am-6pm; Sun, noon-6pm. "10 Artists Revealed," works by emerging artists over the age of 40. Through Fri/31.

## theater Opening

**Goldilocks** Eureka Theatre, 215 Jackson; 255-8207. \$15-25. Previews Wed/29-Thurs/30, 8pm. Opens Fri/31, 8pm. Runs Thurs-Fri, 8pm; Sat, 6pm; Sun, 2pm. Through Sept 16. See 8 Days a Week, page 58.

## Bay Area

**Carousel** Dean Leshner Regional Center for the Arts, 1601 Civic, Walnut Creek; (925) 943-SHOW. \$24-28. Opens Fri/31, 8pm. Runs Fri-Sat, Sept 13, 20, 27, Oct 4, 8pm (also Sept 29, 2pm); Sun, 2pm (no show Sun/2). Through Oct 6. Rodgers and Hammerstein's musical drama gets the Diablo Light Opera Company treatment.

**Hamlet** Forest Meadows Amphitheatre, Dominican University, San Rafael; (415) 499-4488. \$12-20 (Sun/2, 8pm, pay what you can). Opens Fri/30, 8 pm. Runs Fri-Sun, 8pm (also Sun, 4pm). Through Sept 29. The Marin Shakespeare Company performs the Bard's tale.

## Ongoing

**Aida** Orpheum Theatre, 1192 Market; 512-7770. \$22.50-76.50. Wed/29-Sat/1, 8pm (also Wed/29, Fri/31, 2pm). It's worth noting how often lyricist Tim Rice has been drawn to the ancient Middle East for his choices of material, walking the line between melodrama and camp with varying degrees of success. Working with his *Lion King* partner Elton John here, Rice contributes his usual bright but generic lyrics. The book, by *Beauty and the Beast's* Linda Woolverton, along with David Henry Hwang and director Robert Falls, is a standard Disney mix of p.c. girl-power gestures and connect-the-dots plotting that is merely "suggested by the opera." Actually, as modern musicals go, *Aida* is fairly restrained: Bob Crowley's palace fashions are knockouts, but his sets are streamlined and suggested. Unfortunately, the rest of the show is rendered with similar sketchiness: *Aida* (Simone) is loyal and good; Radames (Patrick Cassidy) is rebellious and good, etc. Only Amneris (Kelli Fournier) undergoes significant change, evolving from superficial mall rat to merciful leader for no particular reason. The leads are strong, but the bland progression of Euro-pop tunes is instantly forgettable. The book wobbles in wondering just how seriously to take itself, settling for a lot of earnestness and some flat, intrusive flashes of anachronistic comedy. (Rosenstein)

**Avow** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$18-35. Wed-Sat, 8pm (also Sept 9, Sept 23, Oct 7, Oct 14, 2pm). Through Oct 20. Two good Catholics, Tom (Bill Smartt) and Brian (Scott Cox), ask their parish priest to oversee their wedding vows, planning together to raise the child of Brian's unwed pregnant sister Irene (Donna Trousedale Berry). But Father Raymond (Bruno Kanter) refuses, urging celibacy instead. Competing commitments to love and traditional authority spark crisis in two directions, as the more self-doubting Tom considers a celibate life, and a lonely Father Raymond reels from his encounter with an irate, and equally solitary, Irene. Brian and Irene's mother, Rose (Sherry Al-Mufti), and the older, wiser Father Nash (Fred Ochs) help guide both crises to some sort of resolution. Lean, frequently sharp and funny, Bill C. Davis's play ends up being an engaging melodrama despite a thin first act. Its firm if conflicted relationship with the Catholic church amounts to an insider's liberal plea. There's some clutter in the strictly utilitarian set and the gratuitous pop music transitions, but director Christopher Jenkins manages his actors with precision and economy. Performances are strong and focused, the pace lively. Still, one does not feel that church, love, or faith was ever in much danger. (Avila)

## San Francisco Museum of Modern Art



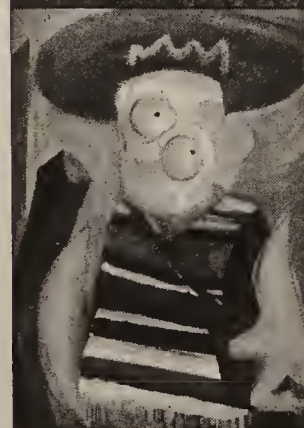
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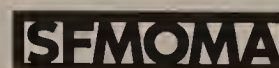
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*Ansel Adams at 100* is organized by the San Francisco Museum of Modern Art. Local sponsors: **KRON 4, SF Gate, The Chronicle, and Classical 102.1 KDFC**. Image: Rondal Partridge, Ansel Adams, 1938; Collection Ansel Adams Archive at the Center for Creative Photography, the University of Arizona; © Rondal Partridge. *Ultrabaroque*. Aspects of Post-Latin American Art was originated by the Museum of Contemporary Art, San Diego. Image: Ruben Ortiz Torrés, Bart Sánchez, 1991; Courtesy of the artist and Galeria DMR, Mexico City. Media sponsor: **El Mensajero** newspaper

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## stage

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Brad Rosenstein. Dance commentator is Sima Behnar. See 8 Days a Week for information on how to submit items to the listings.

Continued on page 86



## Theater

From page 85

**Beatbox: A Raparetta** Theater Artand, 450 Florida; 621-7797. \$25. Wed/5-Sat/8, 8pm (Also Wed/5-Fri/7, 4pm; Sat/8, 3pm). Through Sept 8. See "Raparetta Shines," page 48.

**The Complete History of America (Abridged)** Shelton Theater, 533 Sutter; 267-7661. Fri/31, 8pm; Sat/1, 3 and 10pm. The Free Range Company performs an "irreverent romp through American history."

**Groucho: A Day in the O'Elia Soup** Venue 9, 252 Ninth St.; 289-2000. \$12-15. Thurs-Sun, 8pm. Through Sun/9. Tina D'Elia stars as herself, imagining what would happen if she woke up one day transformed into a certain cigar-toting comedian.

**Heaven** Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25 (Thurs, pay what you can.) Thurs-Sat, 8pm; Sun, 7pm. Through Sept 29. Actors Theatre of San Francisco kicks off its 13th season with George F. Walker's play set on an urban park bench. **In the Wake of Gold** Aboard the Balclutha, Hyde St. Pier; 561-71100. \$2-5. Sat/1-Sun/2,

1 and 3pm. Michael and Renee Oakes perform a musical shipboard play about the California gold rush.

**Late Nite Catechism** Union Square Playhouse, 340 Mason; 877-FUNNY-NUN. \$39. Wed-Sat, 8pm (also Sat, 5pm); Sun, 3pm. Open ended. Maripat Donovan stars as a nun teaching an adult catechism class.

**The Male Intellect: An Oxymoron?** Mason St. Theatre, 430 Mason; 478-2277. Thurs/30-Fri/31, 8pm; Sat/1, 5:30 and 8:30pm; Sun/2, 2 and 6pm. Robert Dubac stars in his solo show.

► **The Merry Wives of Windsor** Sept 1-30: Sat-Sun, Mon/3, 1:30pm, Golden Gate Park, West of the Conservatory of Flowers, S.F. (415) 422-2222. Free. The San Francisco Shakespeare Festival's 10th season of free Shakespeare in the park showcases a saucy comedy of husbands and wives. First performed in 1604, the play brings back Shakespeare's popular wayward knight, John Falstaff (Robert Sicular), at the behest of Queen Elizabeth I, who reportedly wished to see him make love not war. Here Falstaff schemes to wrest riches from two of Windsor's leading citizens by pitching woo to their wives, Mistresses Page (Kay Kostopoulos) and Ford (Elizabeth Carter). Too clever for Sir John, the women quickly uncover his plan and succeed in having their own way with him. Meanwhile, young Fenton (Amir Talai) seeks the hand of Anne Page (Afi Ayanna Shepard-Staley) but will have to overcome her parents, who each have an ideal suitor in mind for their daughter. It's love Elizabethan style. An excellent cast — anchored by the theatrical girth of Shakespeare's best rascally knave, expertly wrought by Sicular — together with director Joan Mankin's lively staging make this fun (if longish) play sail along rather effortlessly. (Avila)

► **Midnight Brainwash Revival** 312 Connecticut; 248-1918. \$10-20. Thurs-Sat, 8pm; Sun, 7pm. Through Sun/9. foolsFURY presents the West Coast premiere of Kirk Wood Bromley's 1999 off-off-Broadway musical millennial meltdown. When Moab's local patriarch vanishes, his will leaves estranged son Kyrin (Nick Hoffa) in charge and beloved daughter Serena (Cat Thompson)

out. Enter Mordecon (Stephen Jacob), hometown nerd gone bad — very, very bad. The family land stands threatened with an ecological disaster of apocalyptic proportions as Kyrin considers selling the estate to pure evil. This main plot serves as foundation for a sprawl of subplots, in the style of a Shakespearean comedy with a Southwestern accent. As a dozen more characters cross the stage, a brilliant barrage of wordplay and low comedy greet the audience amid the chiliastic rumblings of the natives. The acting, if uneven, features exceptional work, and the handful of songs are both catchy and prudently short. However, the biggest surprise in this enjoyable production is Bromley's sparkling script, written as a theatrical countdown to Y2K and ably polished in collaboration with director Ben Yalom and cast. (Avila)

► **Save it for the Stage: The Life of Reilly** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$20-35. Tues-Sat, 8pm; Sun, 2pm. Through Sun/9. Charles Nelson Reilly's new solo performance is an often hilarious showcase for a born raconteur. Unlike many

who mine their own lives for material, Reilly has had a truly theatrical existence, from his nightmarish Swedish family ("I grew up in an Ingmar Bergman film," he says) to his star-studded adventures in New York and Hollywood. The show's first act is beautifully crafted by Reilly and cowriter-director Paul Linke to tell the story of an odd little Bronx boy who emerges from a deeply painful and chaotic home life to become a comic star of stage and screen. The evening loses some narrative momentum during its second half, but this septuagenarian's bubbling energy never flags. He exercises masterful control of an audience, and weaves the loose threads of a tremendously rich life into a dazzling seriocomic tapestry. (Rosenstein)

**The Seven Thick House**, 1695 18th St. 401-8081 or [www.thickdescription.org](http://www.thickdescription.org). \$10-20. Thurs-Sun, 8pm. Through Sept 16. Will Power's latest work is a hip-hop rewrite of Aeschylus's *The Seven Against Thebes*. **Shoppers Carried by Escalators into the Flames** Intersection for the Arts, 446 Valencia; 626-3311. \$9-15 (Wed-Thurs, pay what you can). Wed/29-Sun/2, 8pm. We met the Cassandra family in Denis Johnson's first play, *Hellhound on My Trail*, and they're back in this second in a trilogy he's writing for Campo Santo + Intersection. As their name implies, the Cassandras hover somewhere between myth and tabloid tall tale, a strange blend of Sam Shepard, Aeschylus, and *Cops*. The play is set in Grandma's Ukiah house, which could well be the House of Atreus with cheap wood paneling: Cass (Sean San José) has returned home to touch his painful roots and dry out in rehab. His deeply depressed father (Michael Torres) scarcely leaves the security of his Elvis-on-black-velvet bedroom. And the never silent Zenith TV seems to be speaking everyone's unspoken thoughts. Johnson often stumbles in working in an extended dramatic form, but there are also resonant flashes when you feel the tragedy of worthy people becoming terribly lost, reduced from owning and working the land to merely watching the American dream slip by them on pay-per-view. (Rosenstein)

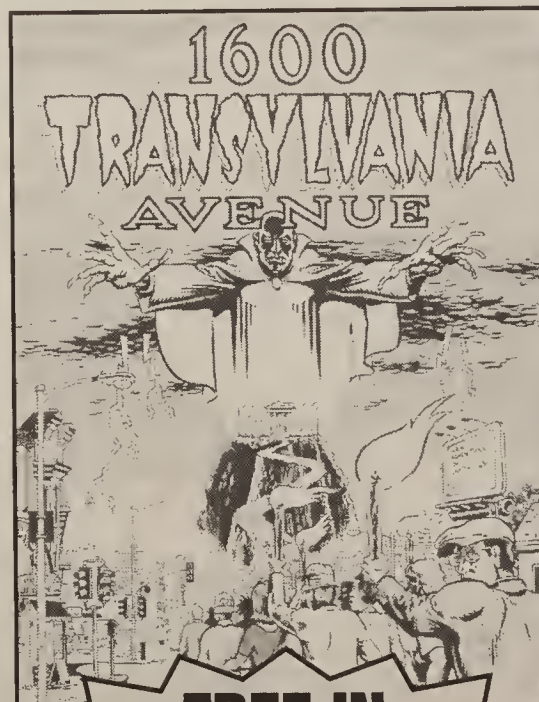
**Simply Barbra: The New Farewell Tour** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$20-30. Wed-Sat, 8pm; Sun, 2pm. Through Sept 16. Steven Brinberg performs his solo show that pays tribute to Barbra Streisand.

**1600 Transylvania Avenue** This week: Sat/1-Mon/3, 2pm. Dolores Park, 18th St at Dolores. Free. (415) 285-1717. For complete schedule go to [www.sfmt.org](http://www.sfmt.org). Ever since Dubya and Cheney Inc. merged with Supreme Court Ltd. and acquired the White House, it's been pretty plain who's really running the American show. Our country's bottom-line hegemony is again a fat, juicy target for the San Francisco Mime Troupe. It's not the first time the S.F. Mime Troupe has used Dracula as a metaphor for corporate bloodsucking; the piece does better on more original ground as Shamina Jones (Velina Brown) unveils her invention of stop.com, an energy-saving device that literally stops commercialism in its tracks. The script, by director Michael Gene Sullivan and Ellen Callas, is pretty thin stuff that relies more on bald sloganeering than theatrical resources. Brown, Ed Holmes, and Conrad Cimarra all do bright work, but even the songs by Bruce Barthol and Jason Sherrbundy seem a bit bloodless and pale; it's as if the creatures of the night have actually won. (Rosenstein)

**The Vagina Monologues** Theatre on the Square, 450 Post; 433-9500. \$30-50. Wed/29-Thurs/30, 8pm; Fri/31-Sat/1, 8:30pm; Sun/2, 3 and 7pm. Eve Ensler's popular play reopens with Naomi Campbell, Daphne Zuniga, and Katherine Helmond in the cast.

**Winesburg, Ohio: Tales of the Grotesques** Magic Theater, Fort Mason Center, Marina at Laguna; (510) 655-0813. \$20-22 (Wed, pay what you can). Wed/29-Sat/1, 8:30pm; Sun/2, 5pm. (Sept. 6-15: Opens Thurs/6, 8:30 p.m. Runs Wed-Sat, 8:30 pm; Sun, 5 pm.) Julia Morgan Center for the Arts, 2640 College, Berk). See "Raparetta Shines," page 48.

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## Bay Area

**La Cage Aux Folies** Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031. \$14. Fri-Sat, 8pm; Sun/9, Sept 16, 23, 30, 2:30pm. Through Oct 6. The Masquers Playhouse presents the cross-dressing musical comedy.

► **A Midsummer Night's Dream** UC Santa Cruz, Sinsheimer-Stanley Festival Glen, Santa Cruz; (831) 459-2159. \$22-33. Thurs/30, 7:30pm; Sat/1, 2pm. Shakespeare Santa Cruz's production is upbeat and, for the most part, tight as a drum, with delicacy sacrificed for energy; irreverence, as you'd expect from SSC, is the order of the day. Husky-voiced Mhari Sandoval is a sensual, magnetic Titania, and the young cast for the most part rises to the occasion. Scenic designer Dipu Gupta pulls off some practical wizardry, transforming a formal estate drawing room into a forest with a falling redwood and a couple of collapsing walls. You've got to see it to believe it, and see it you must. (J.H. Tompkins)

**Romeo and Juliet** Bruns Memorial Amphitheater, Gateway exit, Hwy 24, Orinda; (510) 548-9666. \$12-41. Wed/29-Thurs/30, 7:30pm; Fri/31-Sat/1, 8pm (also Sat/1, 2pm); Sun/2, 4pm. It's hard to believe anyone could make a dull evening from one of the finest love stories ever written, but the California Shakespeare Festival manages it in this production. Director Mark Rucker strains for a period somewhere between the Renaissance and today, but the result is a graceless hodgepodge. Rucker does better in mining the characters' impetuous youth, and the evening's bright center is Susanah Schulman's Juliet. Fresh, funny, and strong, she captures the overheated passion of a true adolescent, more in love with the idea of love than with its actuality. This is an R&F of many emotions tried on for size, whether in rhetorical tropes or exaggerated woe. And although there is justification for such an approach, in practice it makes for a pretty chilly reading. Adam Scott's Romeo is colloquial but unexciting, and his chemistry with Schulman is negligible. The playful contemporary inflections of Joe Goode's choreography are one of the evening's successes, but much of this self-conscious hybrid simply fails to gel. (Rosenstein)

## dance

**Kulintang Dance Theatre** Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. Sun, 2pm. \$5-10. The group explores Southern Philippine culture in *Song of the Lakitan Bird*. **Pavilion Dance Festival** Chronicle Pavilion, 2000 Kirker Pass, Concord; (925) 798-6800. Mon, 1pm. Free. See 8 Days a Week, page 58.

## performance

'**Crooked**' New College, 766 Valencia; (510) 654-1732. Fri, 7pm. \$4. Solo performer Seeley Quest presents an exploration of both physical and mental "crookedness."  
'**Guys 'R Dols**' Santa Rosa ferry boat, Pier 3, Embarcadero; 551-9785. Fri-Sat, 8 and 10pm. Ongoing. \$39.95. Brian Keith hosts a female-impersonation revue featuring comedy, elegant costumes, and theatrical performance.  
**Rita Moreno** Phish Room, 940 Sutter; 885-2800. Wed-Sat, 8pm (also Sat, 10:30pm); Sun, 3pm. Through Sept 22. \$35. The Oscar-, Emmy-, Tony-, and Grammy-winning performer sings standards and personal favorites.

## Bay Area

'**Carnavales en Lima**' La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. Fri, 8:30pm. \$12-14. De Rompe y Raja perform traditional carnival music and dance of Lima, Peru.  
'**Goddess**' Live Oak Theater, Live Oak Community Center, 1301 Shattuck, Berk; (510) 883-0536. Fri-Sat, 8pm; Sun, 2pm. \$10. Dorotea Reyna's play about the influences goddesses such as Aphrodite and Athena have on women is based on the book *Goddesses in Everywoman*, by Dr. Ilean Shinoda Bolen.  
'**Wet**' Nile Hall, Preservation Park, 1233 Preservation Pkwy, Oak; (415) 861-8208. Thurs,

7:30, 9, and 10:30pm. \$15-20. Veronica C. Combs, founder of Liquid Fire Productions, directs this "sultry evening of erotic expressions by lesbians of color" in conjunction with the East Bay Pride celebration; performers include Kebo Drew, Dalila Jasmin, Allegra Bandy, and others.

## comedy

**Brainwash Cafe** 1122 Folsom; 861-3663. Thurs, 8pm; Tony Sparks, free. Fri, 8pm: Women's comedy open mic, free.  
**848 Community Space** 848 Divisadero; 541-5610. Mon, 8:30pm: "Monday Night Gay Comedy Showcase" with host Dana Cory and performers including Bridget Schwartz, 58.  
**Luggage Store** 1007 Market; 255-5971. Tues, 8pm: open mic with host Tony Sparks, \$1-3.  
**The Mock Cafe** 1074 Valencia; 826-5750, ext 2. Fri, 9pm: preshow with Mike Spiegelman, \$7; 10pm: sketch comedy, \$7. Sat, 9pm: stand-up open mic \$7; 10pm: "Mock All-Star Comedy Showcase," \$7.  
**One World Cafe** 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Pettes, free.  
**Rasselas** 1534 Fillmore; 921-2051. Sat, 7pm: San Francisco "Comedy Beat," with comedy, improv, and music, \$7.  
**Sea Biscuit** 3815 Noriega; 661-3784. Wed, 8pm: open mic comedy with hosts Tony Sparks and Tom Smith, free.

## Bay Area

**Kimball's East** 6005 Shellmound, Emeryville; (510) 658-2555, ext 4. Wed, 7pm: "The Other Comedy," a multicultural comedy showcase, \$5 (free before 7pm).  
**Mingles** 370 Embarcadero, Jack London Square, Oak; (510) 466-5735. Fri, 7pm: "The Other Comedy," a multicultural comedy showcase, \$5 (free before 7pm).

## spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

**Wednesday:** Starry Plough 3101 Shattuck, Berk; (510) 841-2082. Poetry slam with host Charles Elik, 8:30pm, \$5. Brainwash Cafe 1122 Folsom; 864-3842. "Spoken Word Salon," hosted by Diamond Dave Whitaker, 8pm, free.  
**Cody's** 2454 Telegraph, Berk; (510) 845-7852. "Poetry Flash," featuring *The New Now Millennium Anthology* contributors James Cagney, Dale Jensen, Mary Mackey, Julia Vinograd, Judy Wells, and editor H.D. Moe, 7:30pm, \$2.  
**La Peña Cultural Center** 3105 Shattuck, Berk; (510) 849-2568. "Café Poetry" hosted by Rain, 7:30pm, \$2.

**Thursday:** Café 1428 1428 Alice, Oak; (510) 239-2239, ext 2899. "Poet Skool! The Afro-NeoPolyTan Poetry Series," with host Paradise Freejahlove, 7-10pm, free.

**Friday:** Yakety Yak 679 Sutter; 351-2090. "Friday Night Poetry at the Yak," featuring contributors to *The Sacred Grounds Anthology* No. 6, followed by an open mic hosted by K.L. Hill, 7:30pm, free. Rockin' Java 1821 Haight; 831-8842. Under 21 open mic, 6-9pm, free.

**Sunday:** Shebeen Buzz 9, 139 Eighth St; 255-8783. "Birth of Verse" interactive poetry slam, 8pm, \$5. Paradise Lounge 1501 Folsom; 621-1911. "Poetry above Paradise," with featured reader and open mic, 8pm, free.

**Monday:** Live Oak Park Picnic area no. 2 next to Berkeley Art Center, Walnut at Rose, Berk; (510) 527-9905. Bay Area Poets Coalition hosts a potluck picnic and open poetry reading, noon-4pm, free. Rasselas 1534 Fillmore; 346-8696. Open mic, 8pm, free. Notes from Underground 2399 Van Ness; 928-8904. "Celebration of the Word," with host Jeanne Powell and featured reader Don Brennan, 7pm, free.

**Tuesday:** Rockin' Java 1821 Haight; 831-8842. "Open Mind Open Mic," with host Carvell, 8pm, free. Bird and Beckett Books and Records 2788 Diamond; 586-3733. "Bardic Roundtable" discussion open to all poets, 7:30pm, free.

# film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Patrick Macias, Anthoni Patel, and Chuck Stephens. Film intern is Alec Nevala-Lee. See Rep Clock, page 97, and Movie Clock, page 98, for theater information.

## Opening

► **Bread and Tulips** See "Bread Rises," page 46. (1:44) *Albany, Embarcadero, Rafael.*  
**Jeepers Creepers** Where'd you get those peepers? Oh, from a crazy psycho killer, in this new movie from controversial director Victor Salvo. (1:30) *Colma, Emery Bay, Empire, Jack London, UA Berkeley.*  
**A Matter of Taste** This lushly produced, unsettling French thriller opens with the sound of a knife being sharpened, then cuts to an unusual proposition: a wealthy business executive (Bernard Giraudeau) hires a young waiter (Jean-Pierre Lorit) to become his personal food taster. It isn't because he's afraid of being poisoned, he hastens to explain; rather, his palate is so refined that all his meals must be perfectly prepared, and so he requires an assistant who shares his every taste and revulsion. From this intriguing premise, director Bernard Rapp weaves a devious, unnerving exercise in understated suspense, narrated in *Usual Suspects*-style flashbacks (featuring Jean-Pierre Leaud in what can only be described as the Chazz Palminteri role). Only the ending is a bit of a letdown: the menacing atmosphere and Giraudeau's ice blue eyes hint at something truly monstrous around the corner, but the conclusion doesn't do justice to the delicious eeriness that came before. (1:30) *Embarcadero.* (Nevala-Lee)  
**O** See Movie Clock, page 98. (1:31) *Century Plaza, Coronet, Emery Bay, Galaxy, Grand Lake, Jack London.*  
► **Wet Hot American Summer** See "Summer Camping," page 45. (1:37) *1000 Van Ness.*

## Ongoing

► **Adventures of Felix** An improvement over their AIDS musical *Jeanne* and the *Perfect Guy*, Olivier Ducastel and Jacques Martineau's new film follows the journey of Felix (Sami Bouajila), an HIV-positive dockworker traveling to Marseilles in hopes of

meeting his father. Felix's adventures include a scary run-in with some racists and a kite-flying frolic that turns sexual. For the most part the film attempts — more successfully than not — to subtly draw profundity from everyday encounters. Felix's pals include a younger guy who is obviously crushed out on him (Charley Seque) and a wise grandmother played by French singer Patachou. The singing of Blossom Dearie, an inspired soundtrack choice, gives the comedy and drama a light-footed grace. (1:35) *Opera Plaza.* (Huston)

**All Over the Guy** (1:32) *Lumiere.*  
**America's Sweethearts** When disaster strikes the marriage of Hollywood icons Gwen (Catherine Zeta-Jones) and Eddie (John Cusack) shortly before the premiere of their latest picture, it's up to publicist Lee Phillips (Billy Crystal) and Gwen's ugly-duckling sister Kiki (Julia Roberts) to salvage things at an upcoming press junket. Given the number of high-profile celebrity breakups in recent years, the timing of this would-be screwball comedy couldn't be better: the only thing missing is Russell Crowe. (As Gwen's illicit lover, Hank Azaria sports a ridiculous Spanish accent when an Australian one might have been more apropos.) Alas, a few moments of sharp satire quickly yield to tired lampooning, with far too much talent competing for space. When the script pushes them together, Roberts and Cusack make an appealing romantic couple, but they're squeezed aside by Crystal's standard shtick and a cloying wave of cuteness. (1:46) *Balboa.* (Nevala-Lee)

**American Outlaws** You've heard of spaghetti westerns? *American Outlaws* (a.k.a. *Young Guns: The Next Generation*) may be the first oater to earn the distinction of being a mac-and-cheese western, so bland and bloatedly caloric is this demographic-courting mess. Packaging the legend of the James-Younger gang for the current *Tiger Beat* generation, it recasts Jesse James (heartthrob-to-be Colin Ferrell) and his band of merry men as Southern-fried populist folk heroes, a-robin' and a-wisecrackin' amid a studio backlot frontier as 'purdy as a Ralph Lauren Polo commercial. Director Les Mayfield (*Blue Streak*) mines the genre's saddlesore clichés (a martyred matriarch, a thick-brogued villain, the faithful girl back home) with aplomb, but don't let the six-guns and dusters fool you. Suggesting that the notorious bank robbers were nothing more than the world's first boy band, *Outlaws* is less a western than a music video aimed at selling tenderized beefcake to the synergy-savvy, squealing masses. (1:35) *Metreon.* (Fear)

**American Pie 2** *American Pie 2* rings so many variations on its hugely successful predecessor that one can imagine its planning stages in some smoke-filled Hollywood room: "What bodily fluid should Stifler swallow this time? Where can we cram this trumpet?" Like its surprisingly effective precursor, this hormone-soaked sex comedy is about twice as well made as the genre requires, but it's still something of a letdown. The first movie tapped a bottomless well of virginal teenage anxieties, so the gags were funny and excruciating at the same time; the new installment revisits its characters on the summer after their freshman year in college, and the undercurrent of desperation is gone. Accelerating post-*Pie* careers reduce most of the female roles to walk-ons, but happily Alyson Hannigan's flutist sees more screen time, while Seann William Scott's Stifler devours everything in sight, including urine, the scenery, and Jason Biggs's lips. (1:40) *Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck.* (Nevala-Lee)

Continued on page 88

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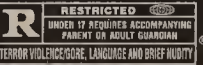
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### Ongoing

From page 88

surf" theme), but the rightly excised footage seems better suited for DVD bonus duty than for simply being shoehorned back into the film. (3:17) *California, Grand Lake, Metreon, Orinda*. (Macias)

**Brother Brother** — in which director Takeshi Kitano also stars as a deposed yakuza underboss who's been exiled to Los Angeles — is clearly a return (after last year's cuddly *Kikujiro*) to the sort of poetic savagery on which Kitano's reputation is most solidly based. One Office Kitano executive went so far as to describe it as "a sort of *Sonatine 2000*." There's even a scene at the sea: an incident in which Kitano, costar Omar Epps (playing Denny, a street-corner drug hustler who becomes Kitano's right-hand man), Susumu Terajima (the scrawny and extremely talented actor who's appeared in most of Kitano's films), and a giant bodyguard play a quick game of touch football on a stretch of dirty sand beneath a pair of industrial smokestacks. The gist of *Brother's* plot concerns the reunion of Kitano's character, Yamamoto, with his kid brother, played by Claude Maki — but it's the bond that forms between Kitano and "brother" Epps that gives the film its heart and positions its title as a kind of triple entendre. (1:53) *Four Star*. (Stephens)

**Bubble Boy** Remember Italian Ken-doll John Travolta playing (to the melodramatic hilt) a kid with a deficient immune system who's confined to a plastic orb in the 1976 TV movie *The Boy in the Plastic Bubble*? Since then the term "bubble boy" has become a sometime staple of pop culture references and junior high taunts. It's an easy target, visually, like midgets. Writers Cinco Paul and Ken Daurio have resurrected the story of a bubble boy, playing it for irreverent laughs instead of solemn compassion. This time the kid (Jake Gyllenhaal) breaks out into a world that feels like an amalgamation of every American peccadillo since the 1950s (Martha Stewart moms, repressed sexuality, feel-good cults, Ronald Reagan) to find his true love. Director Blair Hayes manages to lift this way beyond the Adam Sandler school of painfully unfunny immaturity to, well, at times painfully funny immaturity. (1:39) *Century Plaza, Jack London, Metreon, 1000 Van Ness, Shattuck*. (Gachman)

**Captain Corelli's Mandolin** When WWII comes to the Greek island of Cephallonia, a

young woman (Penelope Cruz) engaged to a rebel soldier finds herself passionately drawn to a music-loving captain (Nicholas Cage) in the occupying Italian army. Surprisingly (!), they fall in love. The phenomenally popular novel by Louis de Bernières gets the patented Miramax foreign-film-lite treatment, wherein travelogue scenery and faux neorealist peasant-charm provide trite exoticism and pass over dramatic scope. It may be nitpicking to point out Cruz's clashing Spanish lilt or Cage's straight-from-the-Chef-Boyard-can Italian accent when, frankly, the film's geography and sense of ethnicity are moot points at best; this is flavorless, characterless Mediterranean mush safe for even the most timid of uncultured palettes. Director John Madden (*Shakespeare in Love*) lays on the sap thick enough to keep romance junkies waist-deep in damp hankies, but for a movie that seemingly hits the right notes, *Captain Corelli's Mandolin's* tune sounds surprisingly flat. (2:09) *Colma, Emery Bay, Kabuki, Metreon, Metro, Oaks, 1000 Van Ness*. (Fear)

**Cirque du Soleil: Journey of Man** Synchronized mermaids swimming in 3-D? It's hard to imagine how this Imax adventure could go wrong, or maybe it isn't. But trust me: this boy's journey to manhood is like "Disney on Ice" on cotton candy. Hung lamely on a fishing wire-thin story line that has the boy-adolescent-young-and-finally-old man tripping from landscape to landscape, meeting clowns, sprites, trapeze artists, and ... the Devil as he confronts the ageless profound questions that haunt humanity and bore the rest of us, this Montreal-based-human-circus movie doesn't even truly capture the bold gymnastics of a live Cirque du Soleil performance. If you do have under-12s to entertain, I suggest a couple rounds of killer video games instead. (:38) *Metreon Imax*. (Gerhard)

**The Closet** The latest from director Francis Veber (*La cage aux folles*) is as sweet, light, and delightful as a French pastry. François (a very endearing Daniel Auteuil) is kind and quiet ... and thus is considered boring. His shrewish wife leaves him, his teenage son ignores him, and he's about to lose his accounting job at a condom factory, all for being dull. A despairing François is about to jump out of his window when his new neighbor, a retired psychologist (Michel Aumont), talks him out of it. Together they come up with a plan: François will claim that he's

gay, which intrigues all, including his buffoonish colleague (a hilarious Gerald Delpardieu) and François's beautiful boss. Many misunderstandings follow, everyone learns and grows, and it's all done with delicious Gallic charm. (1:25) *Clay, Shattuck*. (R.M. Mead)

**Come Undone** Retitled to something vaguely sexier than its original *Presque rien*, this first feature by French writer-director Sébastien Lifshitz is yet another gay Euroyouth coming-out saga. But it's also much more than that; the usual wish-fulfillment horn-doggery is displaced by compelling, ambiguous hints of chronic depression, family dysfunction, and possible mental illness. Arriving in a beachside town to spend the summer with his hypochondriac mother and two sisters, moody Mathieu (Jérémy Elkaim) is at first delighted to find romance in the person of très cute, self-confident Cedric (Stéphane Rideau). But soon Mathieu withdraws, unable to choose between his family's expectations and his lover's devotion. That he doesn't necessarily have to is just one way in which this exquisitely complex drama avoids convention, offering up an ink-blot portrait of mental illness that is disturbing, sympathetic, nonmelodramatic, and very much like real life. (1:48) *Lumiere*. (Harvey)

**Curse of the Jade Scorpion** Within the past decade, the moviemaking machine known as Woody Allen has been at its best when it's been at its crankiest (1992's *Husbands and Wives*, 1997's *Deconstructing Harry*). Sweet Woody is a snoozeworthy Woody, and jewel-thief caper *Curse of the Jade Scorpion* suffers from a serious case of self-satisfaction. Here Allen again indulges himself as a romantic leading man; the film's chief relationship is a love-hate affair between C.W. (Allen) and Betty Ann (Helen Hunt). The feuding pair are placed under hypnosis by a magician (David Ogden Stiers), who dupes the duo into declaring their love for each other. Initially Hunt's character voices the tritest current condemnations of Allen — he's a "shallow, skirt-chasing egomaniac" whose personality evokes comparisons to insects ranging from roach to inchworm. While she's under hypnosis, her perspective sweetens considerably; unfortunately, *Curse* itself fails to work similar hypnotic wonders. (1:44) *Century Plaza, Kabuki*.

Continued on page 92

critic's choice: film

### 'Funny Girl'

Fri/31–Thurs/6, Castro Theatre

By the time the native Brooklynite with the prominent nose was set to star in the movie adaptation of the musical memoir *Funny Girl*, she'd already garnered a Tony nomination for playing the lead role on Broadway and made a name for herself as a recording artist. When her movie debut hit screens in 1968, however, the girl of the TV specials and New York cabaret stages died — and rising from the ashes, phoenixlike, came Barbra Streisand: The Star. When she first appears on-screen, clad in leopard-skin print furs and purring, "Hello, gorgeous!" at her Grecian-profiled reflection, you can practically hear the sound of a star — and a thousand future divas and drag queens — being born. The Lower East Side rags-to-Ziegfeld-stardom-riches story of singer and comedian Fanny Brice, *Funny Girl* came blessed with a top-notch score, old-school-spectacle direction from Hollywood veteran William Wyler, and the suave Omar Sharif's gorgeous and doomed Nick Arnstein. But it was the woman — and most important, the Voice — that turned this late-'60s studio anachronism into a bona fide smash that still holds up. When Streisand belts out such classics of the cult of Babs canon as "My Man," "Don't Rain on My Parade," and the show-stopper "People" in remastered six-channel stereo, it's readily apparent why, even 35 megalomaniacal years later, both the movie and the icon remain revered. If you're still not a believer, now is the time to join the faithful and worship at the altar; painstakingly restored to its dreamy Technicolor road show glory (with the original overture and intermission intact), this *Girl* has never looked or sounded better. (David Fear)





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# Ongoing

From page 90

*Metreon*, Oaks, 1000 Van Ness, Piedmont, Vogue. (Huston)  
 ◆ **The Deep End** Scott McGehee and David Siegel's dazzling debut, *Suture*, made a bizarre, moody mystery out of academic questions about identity, and their belated second feature shatters another kind of psyche. Their remake of Max Ophüls's *The Reckless Moment* leaves a mother (Tilda Swinton) dangling precariously outside the safety net of cozy upper-class life to save her son from a messy, and potentially criminal, situation. Like all art from the i5 production company, *The Deep End* is art-designed to its very fibers and neither camps up the noir nor arms it with hyper-

bolic levels of violence like its contemporaries. The film plays its emotional story of maternal instincts run amok coolly, as contained as the opaque blue lake (Tahoe) where it was shot. Swinton, a combination of oozing emotion and frigid fear, exists in total harmony with a landscape that seems to have been planned around her wardrobe — from a blue ribbed turtleneck that carefully matches Tahoe's waves to a red jacket-red muscle car combo that telegraphs the blood on everyone's hands. (1:49) *Albany*, *Colma*, *Embarcadero*, *Piedmont*. (Gerhard)  
 ◆ **Dolphins** Chirpy sea creatures get the Imax treatment, supersized to be bigger than you'll ever want to see them, as earnest scientists span the globe seeking to interpret the dolphin way of life. The film

attempts the something-for-everyone approach, from scary footage of dolphins trapped and killed in tuna nets to the classic dolphin-puppy kiss for the kinder-set. There's even a narrative of sorts in the story of Jo-Jo, a dolphin who has to weather four months without his human best friend and swimming partner. Of course, you can't escape without the kind of sermonizing that feels vaguely hypocritical coming from a film crew that had to swim with its wild dolphins to film them (an illegal act in U.S. waters — it endangers the animals). (:40) *Metreon Imax*. (Gerhard)

**Extreme** An Imax documentary on the world's best surfers, skiers, snowboarders, and ice and rock climbers could have degenerated into an ESPN2 highlight reel of Broddingnagian proportions, but *Extreme* is more poetic than gut-wrenching. An almost meditative essay on man, nature, and the pursuit of adrenaline, it can still leave you gasping: the surfing footage, in which a monstrous mass of water overwhelms a tiny human speck in the foreground, is particularly unforgettable. While it packs less of a punch than 1998's *Everest*, perhaps because the stakes are lower, it happily avoids the condescending tone of most Imax spectacles, and its stunning cinematography, thoughtful narration, and

evocative ambient score result in a surprisingly classy field trip. (0:44) *Metreon Imax*. (Nevala-Lee)

◆ **Ghost World** Whether you take it as a grrrl-Godot snapshot, a teen film etched in noir anxiety, or a vital comic (book) encapsulation of sadness and beauty, Terry Zwigoff's *Ghost World* (based on Daniel Clowes's *Eightball* serial of the same name and scripted by both Zwigoff and Clowes) successfully nails several brands of despair in its lustrous lull and gloom. Catchy, still, numb, flip, existential, poetic, and even-tempered, the movie is an eerie stroll down the streets of no particular American city or its outskirts. Seen mostly through the eyes of best friends Enid (Thora Birch) and Rebecca (Scarlett Johansson) and later Enid and a dedicated record collector (Steve Buscemi), *Ghost World* offers no plain answers to the eternal question of what to do in this life. Zwigoff — who until now was best known for lensing a complex and unsettling profile of R. Crumb — deserves credit for maintaining the essential funk of Clowes's characters, a gallery of creeps and weirdos and loners for whom he has acres of sympathy, most of which rubs off on the viewer. (1:51) *Act I and II*, *Kabuki*, *Piedmont*. (Edward E. Crouse)  
**Greenfingers** Joel Hershman's *Greenfingers*, the British working-class comedy du jour, follows lifetime convict Colin Briggs

(Clive Owen) as he discovers the joy of gardening behind bars. Curious prison, this: it's as leafy and peaceful as a college campus but filled with enough English oddballs to fuel a whole season of PBS. Colin's work catches the eye of gardening guru Georgina Woodhouse (Helen Mirren) and her dutiful daughter Primrose (Natalia Little), who decide to sponsor Colin and his mates at the most prestigious flower show in the land. Of course, they have to run the gauntlet of contrived misunderstandings, unexpected romances, false dawns, and last-minute crises that the screenplay flings in their path. Charm carries the day, but there's something disheartening about a film that turns pluck and eccentricity into a virtue while slavishly following a script outline straight from a screenwriter's iBook. (1:32) *Embarcadero*, *Shattuck*. (Nevala-Lee)

◆ **Hedwig and the Angry Inch** After a long victory lap through the festival circuit, the angry inch has grown in reputation if not size. John Cameron Mitchell's adaptation of his glam-rock stage show may not be as earsplitting or funny as it was off-Broadway, but one can only be glad that Hedwig, the German transsexual rocker with a botched sex-change and a psychotic obsession with the kid rock star he once babysat, is finally reaching the masses. The storied life — barbaric boyhood in Berlin to

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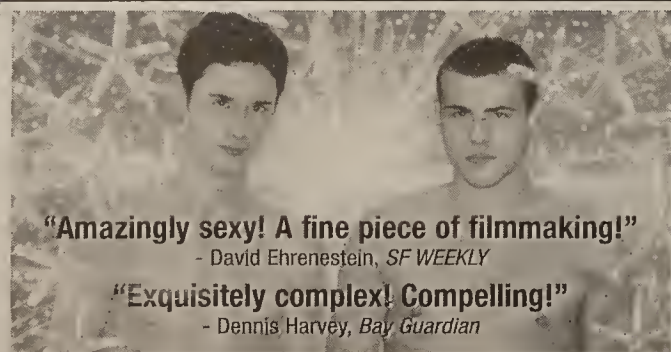
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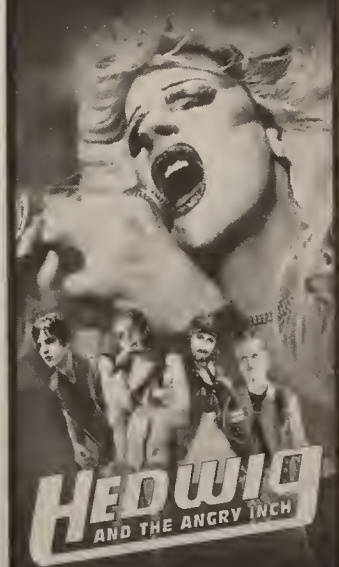
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Midwestern army wifehood to diva in depression — is recounted by Hedwig herself with odd Teutonic flair, as she gyrates in the face of bored middle America in blond feathered Farrah wings made to Statue of Liberty proportions. The palette has changed from the bleak black of a lonely stage to the vibrant candy colors of a plasticene cinematic world, but that only serves to heighten the solitude of Hedwig's quest for love. (1:45) *Act 1 and II, Embarradero*. (Gerhard)

**Himalaya** Eric Valli, the French director of *Himalaya*, is a *National Geographic* photographer who has lived in Nepal since 1983. The narrative of his debut feature focuses on a village's two-week yak-packed caravan trek across the mountainous Dolpo region, an epic journey with a simple goal: to leave with salt and return with grain. An equally simple western or war-film trope — an intergenerational struggle for leadership — is at the center of the plot; elder chieftain Tintle (Thinlen Lhondup) rails against and races against younger upstart Karma (Gurgyon Khap). Thankfully, the other source of drama is the landscape, and the 35mm cinematography — by Eric Guichard and Jean-Paul Meurisse — isn't as reductive as the script. (1:44) *Rafael, Red Vic*. (Huston)

**Jay and Silent Bob Strike Back** *Jay and Silent Bob Strike Back* is the climactic episode in Kevin Smith's Jersey Trilogy, actually a pentad of films (the others being *Clerks*, *Mallrats*, *Chasing Amy*, and *Dogma*) built around a shared New Jersey locale and an expansive world of recurring faces, names, and characters. Previously relegated to supporting roles, Jay (Jason Mewes) and Silent Bob (Smith) take center stage in this rambling, cameo-crammed road trip from Jersey to Hollywood. Ultimately, though, *Jay and Silent Bob* emerges as one of Smith's weakest films. It isn't because Smith, after a string of more serious-themed comedies, has brought his usual dick and fart jokes to the foreground again: it's because all too often there isn't much in the foreground, period. Smith has routinely been trashed for his lack of a visual sense, usually unfairly — a film like *Dogma* is a reminder that a dialogue-driven film can be visually restrained but still look good in CinemaScope. Here he's trying for broad slapstick, which isn't one of his strengths. The result is a series of inert, shapeless lampoons. When the movie does work, it's because of the dialogue. Smith's best lines can lodge in one's brain to tickle and explode for days, and as always, they're inventively, obsessively profane. (1:45) *Alexandria, Century Plaza, Cinema 21, Emery Bay, Grand Lake, Jack London, Metreon, 1000 Van Ness, Orinda, UA Berkeley*. (Nevala-Lee)

• **John Carpenter's Ghosts of Mars** If you're not a John Carpenter fan, you can skip this one. If, however, you're thrilled to *The Thing*, cackled at *They Live*, and shared *Prince of Darkness* in-jokes with your friends — get yo' ass to the theater for this latest bloodthirsty offering. Angry Martian spirits possess human corpses and go after the colonists who've laid claim to the red planet. A scrappy contingent of cops and crooks — including Ice Cube, as a guy so badass his nickname is "Desolation" — offer resistance, and the results ain't pretty. Blood spurts, heads roll, and a fresh mask of human skin is casually introduced into the background action. In this low-C.G. affair the starkness of the rusty landscape, the lean and metallic (Carpenter-penned, Buckhead- and Anthrax-performed) score, and the blandness of the actors all provide a perfect backdrop for some of the most gleefully ruthless zombie-versus-human action since John Carpenter's *Vampires*. (1:38) *Century Plaza, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, Shattuck*. (Eddy)

**Jurassic Park 3** Like its precursors, *Jurassic*

*Park 3* is nothing less than a crash course in natural selection, Hollywood-style: it strands a group of mostly expendable actors in the jungle, surrounds them with nasty raptors, and invites the audience to guess who gets eaten first. Will it be the black guy? The bald guy? Or William H. Macy? The nice thing about *JP3* is that it follows its formula with a minimum of fuss, jettisoning Spielbergian pretensions in favor of solid B-movie mayhem. Funnier and more streamlined than its predecessors, this installment benefits from the presence of Macy, Sam Neill, Tea Leoni (the human piñata), and a flock of terrific-looking pterosaurs. Missed opportunities abound, and the ending is a major flop, but staggering dinosaur effects and a fair amount of ingenuity show that this franchise still has most of its teeth. (1:32) *Metreon, 1000 Van Ness*. (Nevala-Lee)

• **Legally Blonde** The delightful Reese Witherspoon plays Elle Woods, an extremely cute (but somehow not annoying) Beverly Hills girl in her senior year at UCLA who hopes to marry her incredibly shallow beau, Warner Huntington III (Matthew Davis). However, he has other plans, which include Harvard Law School

and finding his very own Jackie O. Heartbroken, the determined Elle sets out to prove that she has what it takes to be the future Mrs. Huntington. The moral: don't judge a (blond) book by its cover. New director Robert Luketic camps it up by sprinkling the sets with lots o' pink and totally exaggerating the actors' environments, particularly in the sorority house scenes. Witherspoon does what she does best: enthusiastic earnestness (as she did in *Election*); Selma Blair is fantastic as Warner's snotty old flame. All in all, *Blonde* is a fun romp that does what a summer movie should do — entertain. (1:36) *Balboa, Metreon, 1000 Van Ness*. (Patel)

**Made** At their best, indie goofballs Jon Favreau and Vince Vaughn have the easy rapport of a classic comedy team: Jon's the bullnecked straight man, Vince is the slightly swizzled Lothario; together they have enough charisma to fuel a whole series of movies. However, this tossed-off Mafia movie makes us an offer that's all too easy to refuse. Bobby (Favreau) and Ricky (Vaughn) are a couple of would-be wise guys whose first assignment takes

Continued on page 94

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# film calendar

vinced that Hong Kong is as far away, mysterious, and "exotic" as it was last century, while Lalo Schiffrin's regurgitation of his *Enter the Dragon* score backs Ratner up 100 percent. Surrounded by his old H.K. haunts, Chan seems much more relaxed than we've seen him in ages, while Tucker fishes for gags dressed like a coolie and carrying a chicken. Things get a tad more generic when the pair flies back to America to hunt down colorless bad guy John Lone, but the stage is set for the martial arts showdown of the year: Hidden Dragon Ziyi Zhang versus the Michael Jackson-worshipping Chris Tucker. (2:00) Alexandria, Century Plaza, Emery Bay, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck, Stonestown. (Macías)

**The Score** While often suspenseful, and boasting an exceptional cast, *The Score* is yet another version of the "one last heist" film we've all seen a zillion times. Robert De Niro (taking a break from his newfound comedy career) is the weary safecracker who's ready to retire, manage his swanky nightclub, and romance Angela Bassett; Marlon Brando is the longtime compadre who tempts him with a lucrative final caper. Edward Norton adds some interest as the loose cannon (positioned as the "guy inside," he hides his criminal intentions from the soon-to-be-ripped-off with an imitation of Leo DiCaprio's Gilbert Grape act), and director Frank Oz balances brisk pacing with understated coolness. With so many promising elements in place, it's a shame that the story line grounds everything in a mound of clichés. (2:03) Metreon, Shattuck. (Eddy)

• **Sexy Beast** Jonathan Glazer's *Sexy Beast* takes a psychologically stunning look at early retirement after a life of crime, when the money's thick, the jewels are shining in the safe, and the lifestyle's clean. Gary "Gal" Dove (Ray Winstone) has left dreary old England to soak in the beauty and solace of Spain with his wife and friends. Gal seems to like the rays of the Costa del Sol a little too much, as he's burnt to a crisp and he's taken to placing an ice-cold cloth on his crotch mid-tan. That's OK, though: Gal's earned it, and he's settled into a simpler life... until Malky (Ben Kingsley), a manipulative presence from his gangster days, returns, mentally torturing him into pulling off one last heist. Glazer imbues this nimble acted character study with eerie, surrealist images that infuse film noir with some blazing light. (1:31) 1000 Van Ness, Shattuck. (Fear)

• **Shrek** The animated *Shrek* is a liberal genre send-up that doubles as a solid market entry. The title ogre (Mike Myers) lives peacefully until Lord Farquaad (John Lithgow) banishes all fairy-tale creatures to Shrek's land. Farquaad makes a deal: if Shrek can rescue a princess (Cameron Diaz), the creatures will be gone from his property. Accompanied by his sidekick, Donkey (Eddie Murphy), Shrek sets out on his adventure and gets more than he bargained for. The appearance of easily recognizable pop culture references and familiar fairy-tale faces lends the film a hip, tongue-in-cheek approach. (1:27) 1000 Van Ness, Shattuck. (Fear)

• **Songs from the Second Floor** Roy Andersson's *Songs from the Second Floor* is monumental and minuscule, the answer to the question "How much angst can dance on the head of a pin?" Its Scandinavian nihilism is a long way from the millennial Good-versus-Evil ass-kicking of Schwarzenegger's *End of Days*, let alone the gentler life-ends-but-humanity-is-still-nice perspectives offered by the Canadian *Last Night* or the Japanese *After Life*. Andersson has seen the future, and it is just what everybody deserves, no more or less: entropy, cumulative discomforts, overdue repentance, and attempted corrections that just make things worse. Shot almost entirely in the filmmaker's own vast Stockholm soundstages, *Songs* takes its time establish-

Continued on page 96

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Vallejo, Century 14



# Ongoing

From page 95

ing pure inscrutability before you begin to suss out relationships, subterranean narratives, sight gags, and metaphysical gallows humor. Unconventional as it is in form and conception — Andersson used nonprofessional actors to improvise the 46 scenes, without a formal production schedule or any script whatsoever — *Songs from the Second Floor* is one rarefied objet d'art that actually entertains. It's a laconic yukfest, in fact, where each static, surreal sequence invariably ends with a mute, imploding punch line. (1:38) *Roxie*. (Harvey)

**Spy Kids (Special Edition)** (1:32) *Century Plaza, Presidio*.  
**Summer Catch** After milking the teen romance genre dry, Freddie Prinze Jr. raids another cliché-ridden standard: baseball films. Here he stars as a part-time gardener and aspiring pitcher trying to triumph in the Cape Cod summer league. *Summer Catch* is so derivative it can only be described by reference. Imagine fusing *The Natural* with *Good Will Hunting* and *Major League*, adding a dash of *Bull Durham* — and then removing all traces of intelligence, charisma, and storytelling. Director-writer Kevin Falls tries for depth with a class-laden sub-plot involving the blue-

collar Prinze falling for Jessica Biel, scion of the Cape's ruling clan, but the situation is as unconvincing as Prinze's Southie accent. Most mind-boggling is the conclusion, which wraps up all major story lines in under two minutes, as if the studio had been seconds away from foreclosing on this sorry production. (1:43) *Century Plaza, Jack London, Metreon, 1000 Van Ness, Stonestown, UA Berkeley*. (Oliver Wang)  
**Tortilla Soup** Director Maria Ripoll strips the subtitles from Ang Lee's *Eat Drink Man Woman*, shifts its story of a brilliant chef and his three unmarried daughters from a Taiwanese to a Latino household, and puts the whole thing into English (with a touch of Spanglish). The resulting tale all but wilts in the literal glare of Los Angeles sunshine. As the widowed father who conceals his love behind a show of tradition and spectacular food, Hector Elizondo gives a warm and nuanced performance; Elizabeth Peña, Jacqueline Obradors, and Tamara Mello are all fine as his daughters; but the volume has been cranked up on all of the characters, and tensions that Lee suggested with looks and silences are now communicated with yells and broken plates. One can chalk it up to the difference between two cultures, but without the subtitles and quiet moments that gave the original its richness, the remake feels flattened out, and the men have been turned into ciphers. (1:32) *Colma, Galaxy, UA Berkeley*. (Nevala-Lee)

• **Under the Sand** With his latest, François Ozon mutes his usual poison-spiked candy colors and replaces cruelty with cool compassion. The film's focus is Marie (Charlotte Rampling), whose husband never returns after going for a swim in the ocean, but Ozon's true subject here is loss. Marie finds herself suddenly alone in a place she once shared. The truth Ozon subtly focuses on in *Under the Sand* is that grief can transport a person to an altered state of perception; Marie frames friends and suitors within a private plot or mind-set: her own. In a sense, a viewer's response to *Under the Sand* (is Marie in denial? is she to blame for her husband's death?) says more about the viewer than about the film. Often looking like a less haughty Bacall, Rampling is — like the film itself — more than equipped to keep a secret while sustaining an air of mystery. (1:35) *Four Star*. (Huston)  
• **Vertical Ray of the Sun** Overlaid with whispered tones and alienated shadows, Tran Anh Hung's new film is a vaguely Chekhovian tale of three sisters. Suong (Nguyen Nhu Quynh), the eldest, runs a small café; middle sister Khan (Le Khanh) is newly pregnant; and Lien (played by Tran's perennial muse, the luminescent Tran Nu Yen-Khe) chases after a sullen suitor, hoping for the sexual connection to adulthood that her sisters already know. Each of the women has secrets to keep and surprises in store. Tran arranges the movements and attitudes of the sisters as if they


were lilies in a tall vase, their faces ellipsing and eclipsing one another while their story calmly drifts from one pregnant possibility to the next. Tran bookends his film with the anniversaries of the siblings' parents' deaths, but — while fraught with ominous departures and unexpected returns — it remains everywhere fertile and alive. The balance between the intimate and the exterior, the tactile and the untouchable, is *Vertical Ray's* major achievement. The more the sisters seem to confess to one another, the less they seem to say; the way that so many of the longings in the film are quieted without being fully quelled is part of its haunting and unnerving beauty. (1:52) *Four Star*. (Stephens)

## Rep Picks

**Akira** (2:14) *Shattuck*.  
**Funny Girl** See Critic's Choice. (2:35) *Castro*.  
**The Last Stand: Ancient Redwoods and the Bottom Line** The battle over the fate of old-growth redwoods in Humboldt County rivals only the WTO riots in Seattle as the subject that's inspired the highest number of recent political documentaries. Director Holiday Phelan-Johnson and producer Todd Wagner take a historical approach, detailing step-by-step the 1985 hostile takeover of Pacific Lumber Company, an event that transformed the logging enterprise from a "forest-driven" to a "market-driven" business. When thousand-year-old trees began falling in the clear-cutting free-for-all, environmentalists organized demonstrations and other protests, but as *The Last Stand* points out, it was not until the activists took their crusade to the courts that the bazillion-dollar megacorp controlling Pacific Lumber really began to budge. The film offers a wealth of background information on the struggle, mixing interviews with protesters, Humboldt residents, and environmental experts and footage of the rapidly disappearing forest. But unlike last year's *Butterfly* (a doc on the same subject that focused on tree sitter Julia Butterfly Hill, who's featured briefly here), nobody on the "other side" — current employees of Pacific Lumber, loggers — is given face time, nor is an explanation (did they refuse to be interviewed?) offered for the absence of their perspective. While the things a P.L. honcho might have to say would probably piss off the intended audience of *The Last Stand*, a more heterogeneous approach could've made the film more insightful than, as it is, simply informational. *Fri/31, 10pm, KQED, channel 9*. (Eddy)  
• **'Perhaps One Canadian May Have Been Eaten: A Ken Finkleman Retrospective'** Ken Finkleman's CBC show *The Newsroom* gives you a reason to leave home to watch TV. Shot on digivid, the show accurately captures the sickly orange hues of fluorescent-lit office spaces. But the comic writing is the main attraction, far superior to anything you'll find in the multiplexes. The first two episodes introduce racist, sexist news director George Findlay (Finkleman), whose ego, however bloated, is still puny in comparison to many of his power-playing coworkers'. Random bits of great dialogue: "Is that a problem for you — black non-skier lesbians?"; "More homosexuals will help our programming, on the entertainment side"; "She has an almost subliminal ethnicity"; "You're not half an anchor, you're a coanchor." *The Newsroom's* characters offer one another plenty of phony sympathy while screwing one another over at any opportunity; watch and you'll be treated to fashion satire and an atmosphere where Demerol and Valium flow freely. Needless to say, television's "go for it" approach to news is shredded with piranhalike accuracy. Future episodes include cameos by Canadian celebrities such as David Cronenberg. *Yerba Buena Center for the Arts*. (Huston) ♦

# WHO IS CORKY ROMANO?

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THE CRITICS ARE RAVING ABOUT 'GHOST WORLD'

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Liz Braun/TORONTO SUN Mary F. Pols/CONTRA COSTA TIMES  
Peter Howell/TORONTO STAR Cathy Thompson-Georges/BOXOFFICE MAGAZINE

“TWO THUMBS UP!”  
EBERT & ROEPER AND THE MOVIES

“UPROARIOUSLY FUNNY!”  
Glenn Kenny, PREMIERE

“A SURPRISE GEM.”  
Leah Rozen, PEOPLE MAGAZINE

WINNER BEST ACTRESS  
THORA BIRCH  
SEATTLE INTERNATIONAL FILM FESTIVAL

“STANDS OUT LIKE THE TAJ MAHAL.”  
Richard Corliss, TIME MAGAZINE

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ALSO STARTS FRIDAY, AUGUST 31ST AT THESE SELECT BAY AREA THEATRES AND DRIVE-INS

<b>EAST BAY</b> Aniloch - Regal Cinemas Deer Valley Berkeley - United Artists Movies Concord - Brendan 14 Danville - Blackhawk Movies 7 Dublin - Regal Hacienda Crossing 2D Emeryville - United Artists Emery Bay Hayward - United Artists Movies Martinez - Contra Costa Cinema 5 Newark - Century Cinedome 7 Oakland - Signature Jock London Cinema Pinole - Century 10 Pittsburg - Brendan 16 San Leandro - Century Bayfair Mall 16	<b>Union City - Century 25</b> <b>PENINSULA</b> Burlingame - Century Hyatt Redwood City - Century Park 12 <b>SAN JOSE</b> Gilroy - Platinum 7 Hollister - Premiere Milpitas - Century 20 Great Mall Mountain View - Century Cinema 16 Morgan Hill - Cinema 6 San Jose - Century 1D Berryessa San Jose - Century 22 San Jose - Century Capitol 16 Santa Clara - AMC Mercado 2D	<b>San Jose - Century Capitol DI</b> <b>MARIN</b> Novato - Pacific's Rowland Plaza San Rafael - Pacific's Northgate <b>NORTH COUNTIES</b> Fairfield - Edwards Fairfield Stadium 16 Napa - Century Cinedome Rohnert Park - Pacific's Rohnert Park 16 Santa Rosa - Airport Cinema Santa Rosa - Roxy Stadium 14 Sebastopol - Cinema West Sebastopol Sonoma - Sonoma Cinema 6 Vacaville - Brendan 16 Vallejo - Century 14
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**film**  
**calendar** **rep clock**  
repertory theater schedules



**Hot for teacher:** Leontine Sagan's *Mädchen in Uniform* kicks off the MadCat Women's International Film Festival Tues/28 at El Rio.

Schedules are for Wed/29 through Tues/4 except where noted. Double features are noted with a •. Director and year are given when available.

**ALLIANCE FRANÇAISE** 1345 Bush; 775-7755. \$5. *Cyrano de Bergerac* (Rappeau, 1990) Sat, 2.

**ARTISTS' TELEVISION ACCESS** 992 Valencia; 824-3890. "Loaded: Women Taking Shots," short films by women Wed, 8 (\$5-10). Proceeds benefit Do-It-Herself Women and Girls Skillshare Conference; call 587-4452 for info on this program. "Of Bodies and Politics: Experimental Videos from/on Lebanon" Thurs, 8 (\$7-10). "Qfilmistan," a festival of queer South Asian films Fri, 8; Sat, 4; Sun, 2, 5, and 8.

**CASTRO** 429 Castro; 621-6120. \$4.50-7. *The Monkey's Mask* (Lang, 2000) Wed-Thurs, 7, 9:15 (also Wed, 1:30, 4:15). *Funny Girl* (Wyler, 1968) Fri/31-Thurs/6, 1, 4:15, 8.

**CLAY** 2261 Fillmore; 352-0810. "Chick Flicks: Eight Tales of Girls Who Kick Ass": *Bound* (Wachowski and Wachowski, 1996) Sat, midnight.

**'FILM NIGHT IN THE PARK'** Creek Park, 400 block of Sir Frances Drake Blvd, San Anselmo; (415) 453-4333. \$2-4. *Never Cry Wolf* (Ballard, 1983) Fri, 8:30; *Close Encounters of the Third Kind* (Spielberg, 1977) Sat, 8; *Rear Window* (Hitchcock, 1954) Sat, 8. Outdoor screenings; bring a blanket or chair to sit on.

**FINE ARTS CINEMA** 2451 Shattuck, Berk; (510) 848-1143. \$4-7. • *Forgotten Silver* (Jackson and Botes, 1996) Wed, 7:30 and *This Is Spinal Tap* (Reiner, 1983) Wed,

8:40. • *Princess Tam Tam* (Greville, 1935) Thurs/30-Wed/5, 7:30 and *Salaamah* (Mizrahi, 1945) Thurs/30-Wed/5, 9 (also Sun, 5:25).

**JUSTICE LEAGUE** 628 Divisadero; 820-1635. \$7. *Tree Sit: The Art of Resistance* (Ficklin, 2001) Wed, 7:30. Documentary about environmental activists in Humboldt County; filmmaker James Ficklin in person. Proceeds benefit Earth Films.

**MADCAT WOMEN'S INTERNATIONAL FILM FESTIVAL** El Rio, 3158 Mission; 282-3325. *Mädchen in Uniform* (Sagan, 1931) Tues, 8:30.

**NEW PFA THEATER** 2575 Bancroft, Berk; (510) 642-1412. \$4.50-7. "Born to Be Bad": • *The Horror of Party Beach* (Tennet, 1964) Wed, 7:30 and *The Crater Lake Monster* (Stromberg, 1977) Wed, 9:15. Special free screenings. "Kon Ichikawa": *The Makioka Sisters* (1983) Fri, 7; *A Woman's Testament* (1960) Fri, 9:35. M (Lang, 1931) Sat, 7. *Liliom* (Lang, 1934) Sat, 9. *The Man with a Movie Camera* (Vertov, 1929) Tues, 7:30.

**PARKWAY** 1834 Park Blvd, Oakl; (510) 814-2400. \$5-6. "Third Annual Film Noir Fest": *Body Heat* (Kasdan, 1981) Fri, 6:30; *Sat-Sun*, 6. *The Postman Always Rings Twice* (Garnett, 1946) Mon, 9:15; Tues-Wed, 6:30.

**PYRAMID ALEHOUSE** 901 Gilman, Berk; www.pyramidbrew.com. \$5. *The Breakfast Club* (Hughes, 1985) Sat, 7. *Pretty in Pink* (Deutsch, 1986) Sun, 7. Outdoor, bring-your-own-seating screening; costumes encouraged.

**RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222. \$5-8. Hi-

malaya (Valli, 2001) call for times. *Memento* (Nolan, 2000) Wed/29-Thurs/6, call for times. *Forever Lulu* (Kaye, 2000) Thurs, 7:30. Director John Kaye in person. *Enlightenment Guaranteed* (Dörrie, 2000) Fri/31-Thurs/6, call for times. *Bread and Tulips* (Soldini, 2000) Fri/31-Thurs/6, call for times. "Screwballs and Sophisticates": *Bringing Up Baby* (Hawks, 1938) Sat-Sun, 7 (also Sun, 2:15); *It Happened One Night* (Capra, 1934) Mon, 2:15.

**RED VIC** 1727 Haight; 668-3994. \$3-6.50. *Surfing for Life* (Brown and Earnest, 1999) Wed, 2, 7:30, 9:15. *Memento* (Nolan, 2000) Thurs and Sat, 7, 9:25 (also Sat, 2, 4). *Himalaya* (Valli, 2001) Sun-Tues, 7:15, 9:20 (also Sun, 2, 4).

**RDXIE** 3117 16th St; 863-1087. \$3-7. *Songs from the Second Floor* (Andersson, 2000) Wed-Thurs, 7, 9:15 (also Wed, 2, 4:30). *I'm the One That I Want* (Coleman, 2000) Fri/31-Wed/5 and Mon/10-Wed/12, 6, 8, 10 (also Wed, Sat-Sun, 2, 4).

**SAN FRANCISCO MAIN LIBRARY** Koret Auditorium, 100 Larkin; 557-4277. Free. "A Taste of Opera": *Carmen* (DeMille, 1915) Thurs, noon.

**WEREPAD** 2430 Third St; 824-7334. \$5. *Star Pilot* (Brescia, 1977) Fri, 10:30. Pay-day (Duke, 1973) Sat, 10:30.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission; 978-ARTS. \$3-6. "Perhaps One Canadian May Have Been Eaten: A Ken Finkleman Retrospective": "The Newsroom" Tues-Sun, noon. Through Sept 14. Satire of network news; 12 30-minute episodes and a 60-minute finale. ♦

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Hayward, United Artists Movies  
Martinez, Contra Costa Cinema 5  
Moraga, Rheem  
Newark, Century Cinedome 7  
Oakland, Signature Jack London Cinema  
Pinole, Century 10  
Pittsburg, Brenden 16  
Pleasant Hill, Century 5  
San Leandro, Century Bayfair Mall 16  
San Ramon, Signature Crow Canyon

**PENINSULA**  
So. San Francisco, Century Plaza 10  
Redwood City, Century Park 12

**SAN JOSE**  
Gilroy, Platinum 7  
Hollister, Premiere  
Milpitas, Century 20 Great Mall  
Morgan Hill, Cinema 6  
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Santa Clara, AMC Mercado 20  
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Fairfield, Edwards Fairfield Stadium 16  
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Rohnert Park, Pacific's Rohnert Park 16  
Santa Rosa, Airport Cinema  
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## San Francisco

**ALEXANDRIA** 📻 P Geary/18th Ave. 752-5100. Call for times. American Outlaws, Jay and Silent Bob Strike Back, Rat Race, Rush Hour 2.

**BALBOA** 38th Ave/Balboa. 221-8184. • The Anniversary Party 12:45, 5, 9:20 and Divided We Fall 2:50, 7:10. • Legally Blonde 3:30, 7:20 and America's Sweethearts 1:30, 5:20, 9:10.

**BRIDGE** Geary/Blake. 352-0810. Made 4:45, 7:15, 9:45 (also Fri-Mon, 2:15; Thurs, no 7:15 show).

**CENTURY PLAZA** 📻 P South San Francisco, Noor off El Camino. (650) 742-9200. American Pie 2 12:20, 2:50, 5:20, 7:55, 10:25. Bubble Boy Wed-Thurs, 11:30a, 1:35, 3:45, 5:55, 8:05, 10:20; Fri-Tues, 11:55a, 2:15. The Curse of the Jade Scorpion 12:10, 2:30 (Fri-Tues, 2:35 show replaces 2:30 show), 5, 7:30, 10. Ghosts of Mars 12:25, 2:45, 5:25, 7:50, 10:05. Jay and Silent Bob Strike Back 11:50a, 2:20 (Fri-Tues, 2:25 show replaces 2:20 show), 4:50, 7:15, 9:50. Jurassic Park III Wed-Thurs, 2:55, 5:15, 7:35, 9:55. "O" (starts Fri) 12:35, 2:55, 5:15, 7:35, 9:55. Osmosis Jones Wed-Thurs, 12:35. The Others Wed-Thurs, noon, 2:35, 5:10, 7:40, 10:15; Fri-Tues, 2:40, 5:10, 7:40, 10:15. Pearl Harbor Fri-Tues, 4:30, 8:30. Rat Race 11:40a, 2:25 (Fri-Tues, 2:30 show replaces 2:25 show), 5:05, 7:45, 10:30. Rush Hour 2 Wed-Thurs, 11:20a, 1:30, 3:40, 5:50, 8, 10:10; Fri-Tues, 11:30a, 1:35, 3:45, 5:50, 8, 10:10. Spy Kids Fri-Tues, noon. Summer Catch 11:45a, 2:15 (Fri-Tues, 2:20 show replaces 2:15 show), 4:40, 7:10, 9:40.

**CINEMA 21** 📻 Chestnut/Steiner. 921-6720. Jay and Silent Bob Strike Back Wed-Thurs, 12:15, 2:45, 5:15, 7:45, 10:15; Fri-Tues, 12:30, 2:50, 5:10, 7:30, 9:55.

**CLAY** 📻 Fillmore/Clay. 352-0810. The Closet 4:45, 7, 9:15 (also Sat-Mon, 12:30, 2:40).

**COLMA (METRO CENTER)** 📻 P 280 Metro Center, Colma. (650) 994-2503. Call for times. American Outlaws, Captain Corelli's Mandolin, The Deep End, Jeepers Creepers (starts Fri), Planet of the Apes, The Princess Diaries, Tortilla Soup.

**CORONET** & 📻 P Geary/Arguello. 752-4400. Call for times. Planet of the Apes, "O" (starts Fri).

**EMBARCADERO CENTER CINEMA** & 📻 P 1 Embarcadero Center, Promenade level. 352-0810. All over the Guy Wed-Thurs, 12:30, 2:40, 5, 7:30, 10. Bread and Tulips Fri-Tues, noon, 2:25, 4:50, 7:20, 9:50. The Deep End Wed-Thurs, noon, 2:20, 4:50, 7:20, 9:50; Fri-Tues, 12:10, 2:30, 5, 7:30, 10. Greenfingers Wed-Thurs, 12:10, 2:30, 4:40, 7, 9:20; Fri-Tues, 1, 4:40, 7, 9:20. Hedwig and the Angry Inch Wed-Thurs, 12:20, 2:50, 5:10, 7:40, 10:15; Fri-Tues, 1:20, 4, 7:40, 10:15. Sexy Beast 1:30, 4:20, 7:10, 9:40.

**EMPIRE** 📻 P West Portal/Vicente. 661-2539. Jay and Silent Bob Strike Back Wed-Thurs, 11:45a, 2:30, 5:10, 7:50, 10:30. Jeepers Creepers (starts Fri) 11:30a, 2, 5, 7:30, 10:30. The Others 11:30a, 2:20, 5:15, 8, 10:25 (Fri-Tues, noon and 2:30 shows replaces 11:30a and 2:20 shows). Rat Race 11:35a, 2:15, 5, 7:45, 10:20 (Fri-Tues, 11:45a and 5:10 shows replace 11:35a and 5 shows).

**FDUR STAR** Clement/23rd Ave. 666-3488. The Anarchists Wed-Thurs, 9:55. Brother Wed-Thurs, 3:40, 9:40; Fri-Tues, 3:55, 9:45. Empress Dowager Wed-Thurs, noon. Himalaya Wed-Thurs, 5:50. Memento Fri-Tues, 12:30, 2:50, 5:10, 7:30, 9:45. Our Song Wed-Thurs, 1:50. Return to the Pontianak Wed-Thurs, 4:05. Round about Midnight Wed-Thurs, 7:50. Under the Sand Wed-Thurs, noon, 7:50; Fri-Tues, 2:05, 8:05. The Vertical Ray of the Sun Fri-Tues, noon, 6. Woman Private Parts Wed-Thurs, 5:50. Woman Soup Wed-Thurs, 2:05.

**GALAXY** & 📻 Sutter/Van Ness. 474-8700. Call for times. American Outlaws, Ghosts of Mars, Moulin Rouge, "O" (starts Fri), The Princess Diaries, Tortilla Soup.

**KABUKI 8** & 📻 P Post/Fillmore. 931-9800. Call for times. American Pie 2, Captain Corelli's Mandolin, The Curse of the Jade Scorpion, Ghosts of Mars, Ghost World, The Princess Diaries, Rat Race, Rush Hour 2.

**LUMIERE** & 📻 P California/Polk. 352-0810. All over the Guy Fri-Tues, 4:50, 7:20, 9:40 (also Fri-Mon, 12:10, 2:30). An American Rhapsody Wed-Thurs, 4:50, 7:20, 9:45. Come Undone Fri-Tues, 5:10, 7:30, 9:55 (also Fri-Mon, 12:20, 2:40). A Matter of Taste Fri-Tues, 5, 7:10, 9:30 (also Fri-Mon, 12:30, 2:45). Memento Wed-Thurs, 4:55, 7:25, 9:50.

**METREON** & Fourth St/Mission. 369-6200. Call for times. American Outlaws, American Pie 2, Apocalypse Now Redux, Bubble Boy, Captain Corelli's Mandolin, Cirque du Soleil (Imax), The Curse of the Jade Scorpion, Dolphins (Imax), Extreme (Imax), Ghosts of Mars, Jay and Silent Bob Strike Back, Jurassic Park III, Legally Blonde, The Others, Planet of the Apes, The Princess Diaries, Rat Race, Rush Hour 2, The Score, Summer Catch.

**METRO** Union/Webster. 931-1685. Call for times. Captain Corelli's Mandolin.

**1000 VAN NESS** & 📻 P 1000 Van Ness. 931-9800. Call for times. American Pie 2, Bubble Boy, Captain Corelli's Mandolin, The Curse of the Jade Scorpion, Jay and Silent Bob Strike Back, Jurassic Park III, Legally Blonde, Original Sin, The Others, Planet of the Apes, Rat Race, Rush Hour 2, Shrek, Summer Catch.

**OPERA PLAZA** & 📻 Van Ness/Golden Gate. 352-0810. Adventures of Felix 1:30, 4:30, 7:30, 9:50. An American Rhapsody Fri-Tues, 1:20, 4:20, 7:20, 9:40. The Anniversary Party 1, 4, 7, 9:35. Bully Wed-Thurs, 1:10, 4:10, 7:10, 9:40. The Crimson Rivers Wed-Thurs, 1:20, 4:20, 7:20, 9:45. Memento Fri-Tues, 1:10, 4:10, 7:10, 9:40.

**PRESIDIO** 📻 Chestnut/Scott. 922-1318. The Others Wed-Thurs, 11:40a, 2, 4:30, 7, 9:30; Fri-Tues, 2, 4:25, 7, 9:30. Spy Kids Fri-Tues, noon.

**STONESTOWN** & 📻 P 19th Ave/Winston. 221-8182. Call for times. Planet of the Apes, Rush Hour 2, Summer Catch.

**VDGUE** 📻 Sacramento/Presidio. 221-8183. Call for times. The Curse of the Jade Scorpion.

## Oakland

**GRAND LAKE** & 📻 P 3200 Grand, Oakl. 452-3556. Apocalypse Now Redux Fri-Tues, 1, 7. Jay and Silent Bob Strike Back Wed-Thurs, 11:45a, 2:10, 4:35, 7, 9:30; Fri-Tues, noon, 2:30, 4:45, 7:15, 9:30. "O" (starts Fri) 12:15, 2:45, 5, 7:30, 9:45. Planet of the Apes Wed-Thurs, 12:30, 3:45, 7:15, 9:45. The Princess Diaries Wed-Thurs, 11:35a, 1:45, 4:15, 6:45, 9:15. Rush Hour 2 noon, 2, 4, 6, 8, 10.

**JACK LONDON CINEMA** 100 Washington, Jack London Square, Oakl. 433-1320. American Pie 2 Wed-Thurs, 11:20a, 2, 4:45, 7:35, 10:20 (Fri-Tues, 2:05 and 7:40 shows replace 2 and 7:35 shows). Bubble Boy Wed-Thurs, 11a, 1:10, 3:25, 5:35, 7:50, 10;

Fri-Tues, 11:25a, 5:35. Captain Corelli's Mandolin Wed-Thurs, 1, 4, 7:05, 10:05. Ghosts of Mars noon, 2:30, 5:10, 7:45, 9:45 (Fri-Tues, 5:15 and 10:10 shows replace 5:10 and 9:45 shows). Jay and Silent Bob Strike Back 11:10a, 1:40, 4:15, 7, 9:30 (Fri-Tues, 7:10 and 9:40 shows replace 7 and 9:30 shows). Jeepers Creepers (starts Fri) 12:15, 2:45, 5:10, 7:35, 10:05. "O" (starts Fri) 11:40a, 2, 4:25, 7, 9:35. The Others Wed-Thurs, 11:30a, 2:05, 4:35, 7:15, 9:50; Fri-Tues, 11:35a, 2:15, 4:50, 7:20, 9:50. Rat Race 11:05a, 1:50, 4:40, 7:25, 10:15. Rush Hour 2 12:45, 3:05, 5:30, 8, 10:30. Summer Catch Fri-Tues, 1:10, 3:20, 7:30, 10.

**PARKWAY** 1834 Park, Oakl. 814-2400. Body Heat Fri, 6:30, Sat-Sun, 6. Legally Blonde Fri-Sat, 9:15 (also Sat, 3:30); Sun, 9; Mon, 6:30; Tues, 7. The Losers Thurs, 9:15. Monty Python and the Holy Grail Wed-Thurs, 6:30 (also Wed, 9:15). Planet of the Apes Fri-Mon, 7, 9:45 (also Sat, 3); Tues, 9:15. The Postman Always Rings Twice Mon, 9:15; Tues, 6:30. Rocky Horror Picture Show Sat, midnight. The Score Wed-Thurs, 7, 9:45.

**PIEDMONT** 📻 Piedmont/41st St, Oakl. 843-3456. The Closet Wed-Thurs, 3:10, 5:10, 7:10, 9:10. The Curse of the Jade Scorpion 5:15, 7:30, 9:45 (also Wed-Mon, 3; Fri-Mon, 12:45). The Deep End 5, 7:15, 9:30 (also Wed-Mon, 2:45; Fri-Mon, 12:30). Ghost World Fri-Tues, 4:20, 6:50, 9:20 (also Fri-Mon, 1:50).

## Berkeley area

**ACT I AND II** 📻 P Center/Shattuck, Berk. 843-3456. Ghost World 7, 9:30 (also Fri-Mon, 1:30, 4:15). Hedwig and the Angry Inch 7:15, 9:45 (also Fri-Mon, 1:45, 4:30).

**ALBANY** & 📻 1115 Solano, Albany. 843-3456. Bread and Tulips Fri-Tues, 6:30, 8:50 (also Fri-Mon, 1:15, 3:45). The Deep End 6:45, 9 (also Fri-Mon, 1:45, 4). The Closet Wed-Thurs, 6:30, 8:45.

**CALIFORNIA** 📻 P Kittredge/Shattuck, Berk. 843-3456. Apocalypse Now Redux Fri-Tues, 4:20, 8:30 (also Sat-Mon, 12:30). Made 3:20, 5:25, 7:30, 9:40 (also Sat-Mon, 1:15). Rat Race Wed-Thurs, 3:15, 5:30, 7:45, 10; Fri-Tues, 4:30, 7, 9:30 (also Sat-Mon, 2). Sexy Beast Wed-Thurs, 9:15. Shrek Wed-Thurs, 3:10, 5:10.

**ELMWOOD** 2966 College, Berk. 649-0530. Adventures of Felix Fri-Tues, 5:20, 9:25. Cats and Dogs Fri-Tues, 7:30 (also Fri-Mon, 3:20). Himalaya 7 (also Wed-Mon, 2:25). Lumumba 4:45, 9:25. Monty Python and the Holy Grail Wed-Thurs, 4:50, 9:20.

Moulin Rouge Wed-Thurs, 4:20, 9:15; Fri-Tues, 4:30, 9:10. Songcatcher 7:10 (also Wed-Mon, 2:30). With a Friend like Harry Wed-Thurs, 2, 6:55.

**EMERY BAY** & 📻 P 6330 Christie, Emeryville. 420-0107. Call for times. American Outlaws, American Pie 2, Captain Corelli's Mandolin, Ghosts of Mars, Jay and Silent Bob Strike Back, Jeepers Creepers (starts Fri), "O" (starts Fri), The Others, Planet of the Apes, The Princess Diaries, Rat Race, Rush Hour 2.

**OAKS** & 📻 1875 Solano, Berk. 526-1836. Captain Corelli's Mandolin Wed-Thurs, 1, 4, 7, 9:45; Fri-Tues, 7 (also Fri-Mon, 1:45, 4:30). Cats and Dogs Wed-Thurs, noon, 3:30. The Curse of the Jade Scorpion 7:15, 9:30 (also Wed-Mon, noon, 2:20, 4:40). Sexy Beast Fri-Tues, 9:20 (also Fri-Mon, noon).

**DRINDA** & 📻 4 Orinda Theater Square, Orinda. 254-9060. American Outlaws Wed-Thurs, 11:45a, 1:30, 3:15. Apocalypse Now Redux Fri-Tues, 7:30 (also Fri-Mon, 1:30). Jay and Silent Bob Strike Back 7:15, 9:30 (also Wed-Mon, noon, 2:20, 4:45). The Others Wed-Thurs, 5:15, 7:30, 9:45. The Princess Diaries Wed-Thurs, 11:45a, 2, 4:20, 7, 9:15; Fri-Tues, 7, 9:15 (also Fri-Mon, noon, 2:15, 4:30).

**SHATTUCK CINEMAS** & 📻 2230 Shattuck, Berk. 843-3456. Akira Fri-Tues, 1:30, 4:15; 7, 9:45. All over the Guy Wed-Thurs, 4:40. American Outlaws Wed-Thurs, 2:20, 6:50. American Pie 2 Wed-Thurs, 12:45, 3, 5:35, 7:50, 10:05; Fri-Tues, 2, 4:20, 7:10, 9:30. An American Rhapsody Wed-Thurs, 2:10, 4:45, 7:25, 9:40; Fri-Tues, 7:05, 9:35. America's Sweethearts Fri-Tues, 1:45, 7:15. The Anniversary Party Wed-Thurs, 1:50, 7:15. Bubble Boy 12:55, 3:05, 5:15 (also Wed-Thurs, 7:20, 9:30). Cats and Dogs Wed, 1:10, 6:30. The Closet Fri-Tues, 1:20, 3:20, 5:20, 7:20, 9:20. Ghosts of Mars Wed-Thurs, 12:40, 2:55, 5:10, 7:25, 9:50; Fri-Tues, 4, 9:25. Greenfingers 1, 3:15, 5:25, 7:35, 9:40. Memento Wed-Thurs, 4:30, 9:55; Fri-Tues, 1:05, 3:45, 6:35, 9:10. Pearl Harbor Fri-Tues, 7:35. Quadrophonia Wed-Thurs, 2, 4:35, 7:10, 9:45. Rush Hour 2 Wed-Thurs, 1:05, 3:10, 5:20, 7:30, 9:35; Fri-Tues, 1:40, 3:55, 6:45, 9. The Score 1:10, 3:50, 6:30, 9:15 (Wed, no 1:10 and 6:30 shows). Shrek Fri-Tues, 1:50, 4:10.

**UA BERKELEY** 📻 2274 Shattuck, Berk. 843-1487. Call for times. Jay and Silent Bob Strike Back, Jeepers Creepers (starts Fri), Jurassic Park III, Legally Blonde, The Others, Planet of the Apes, The Princess Diaries, Summer Catch, Tortilla Soup. ❖



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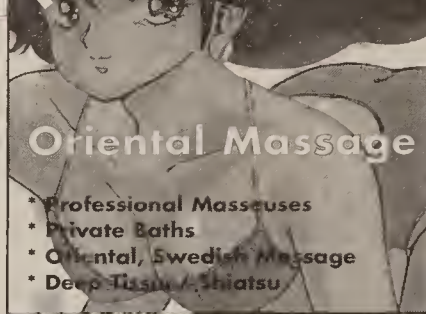
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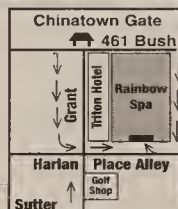


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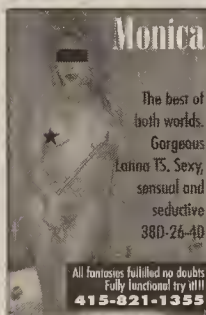
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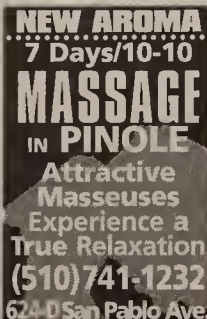
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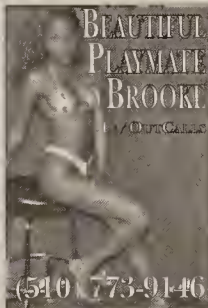
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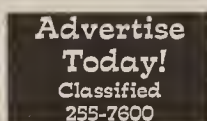
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My name's Lisa. I'm 57". I have blonde hair & green eyes. I weigh about 160 lbs. My interests include dancing, going to the movies, being wine & dine & I love the outdoors. If this sounds interesting, get back to me. **Box 13901.**

My name's Brook. I'm 19 yrs. old. I'm 5'2". I have brown hair & brown eyes. I'm looking for a fun guy just to hang out with & have some fun. I like music, movies, playing pool & basically everything. **Box 11601.**

My name's Mark. I'm 57". I have brown hair, brown eyes & a stocky build. I live on a sailboat. I'm looking for that special woman to be my first mate - my soulmate. I'd like a woman who's faithful, adventurous & inquisitive. Someone who's looking for a committed relationship. A woman who loves the outdoors, the ocean & adventure. This hard-working, loving, caring, faithful man is out here looking for that special woman. So if this is you, give me a call. I hope to talk to you soon. Let's set sail into the sunset. **Box 9069.**

I'm an adventurous, artistic, athletic & active professional who loves to have fun. I have a good sense of humor & a very creative mind. A positive attitude & a competitor's spirit are what I'm looking for. Someone who's not afraid to try things. **Box 16461.**

This is Elijah. I'm a fine, young man. I'm Hawaiian & Indian. I'm definitely attractive. I'm very well-educated. I'm looking for a female to have fun & to hang out with. **Box 16129.**

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## The Bay Area single's resource

### women seeking men

#### REJUVENATING AND SPONTANEOUS

Are you looking for that intelligent, young lady that you could spend some wonderful quality time with, and enjoys some nice romantic times? I'm 5'5", 120lbs, very playful and looking for professional, mature man who can appreciate and open-minded woman. **1846**

**PLEASE RESCUE CUTE ASIAN!** College-educated, educated, well-dressed, open-minded, honest, sweet, down-to-earth SAF, 39, seeks SM, 30-45, for a happy ending. **3417**

**EBONY SEKS IVORY** Very attractive, passionate, affectionate BPF, home owner, seeks progressive, sophisticated, classy WM, 42-54, 5'10"+, for romance, monogamy and more. **1701**

#### LOOKING FOR SOMEONE SPECIAL...

Are you? Attractive, 41-year-old SW/HF, 5'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR, with a man of substance, with the same qualities, to share life together. **8145**

#### NURTURED BY THE GODS

Petite, snuggly, passionate mid-life female, peace-nick, loves music, (guitar, writing), yoga, biking, laughter. Seeking kind, communicative, sensual, spiritual man, N/S, for slow dance toward LTR. **3266**

#### ONE IS LONELY TWO IS PERFECT

Cute SJF, 50, low maintenance, no baggage, enjoys flea markets, board games, cards, movies, dining out, weekend happenings in the city, parks. Seeking honest SWM, 50-65, N/S, N/D, nature/pet lover. **5475**

#### BERET-WEARING BRUNETTE BELLE

Pretty, petite SWF, 45, youthful, fun loving. Seeks LTR with employed SWM, N/S, 46+. Must have full head of hair or sense of humor. Common interests: Jazz, blues, classic film, theater, fine art, cooking, travel, and anything French. **1428**

#### WANNA SHOW ME AROUND?

Attractive, easygoing WF, 36, 5'9", blonde, occasional smoker, enjoys strong black coffee, sushi, red wine, and vintage vinyl. Seeking male, 29-45, for friendship. **3362**

#### FULL-FIGURED MONICA...

seeking Chandler! Seeking SM, 30-40, to hang out and have good times with. All the usual stuff-movies, concerts, walks, more. Sense of humor a must!! **3560**

#### ARTSY? MUSICAL?

Beautiful African-American woman, early 30s, seeks cute, cultured, romantic, creative SWM, 25-35, who enjoys art, live bands, and foreign/independent films, for friendship, possible romance. **3499**

#### INTENSE AND HONEST LOVER

Fun-loving, honest SWF, 31, enjoys dancing to Latin and Caribbean music, romantic evenings. Seeking SM, 28-35, in touch with his feelings, for possible LTR. **3472**

#### PROVOCATIVE, SENSUAL SBF

40, seeks honest, mature, financially secure SW/AM for dating, possibly more. No playing around. **3751**

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#### AN IMPOSSIBLE SEARCH

I'm very picky, and seeking someone who is open-minded, cleft leaning, loves animals, the simple things in life, smiles, is college educated and loves affection. **3646**

#### RUBENESQUE BABE

Adventurous, smart, creative, mildly insane, undercover bad girl, OWFP, 30s, seeks stable dude, professional male, 27-40, into rock 'n roll, art, pop culture, cooking, kinky sex, outdoor fun, for friendship, possible LTR. **1707**

#### LOVE IS WHAT I WANT

SWF, 18, 5'7", 140lbs, wants a new life. Seeking honest, open-minded, kind hearted SWM, 18-29, for friendship, possible LTR. **1209**

#### SNARE LIFE AND SOULMATE

Financially secure, emotionally intelligent, physically fit, sweet natured, slender, professional AF, 40, 5'4", mature, affectionate, loves travel, film, music, books, dance, exploring new ideas, and cultural events. Looking for a loving man with similar interests, for friend, partner, and lover. **1580**

#### BEAUTIFUL INSIDE AND OUT

SJF, 38, physician, with intelligent wise mind, curvy body, soulful blue eyes. Seeking tall, playful, responsible, honest mensch, with a heart of gold, for love, commitment and family. I enjoy meditation, hiking, reading, theater, music, conversations, intimacy. **1391**

#### ALL SMILES

Full-figured, attractive, athletic SWFP, 30, 5'10", brown/green, olive skin, loves sports, working-out, animals, traveling, romance. Seeking easygoing SM with similar qualities, for relationship. **3202**

#### FUN AND EASYGOING

SWF, 41, 5'6", brown/blue, tall and slender, likes movies, shopping, dining out, fitness. Seeking humorous, easygoing, fun-loving SM for friendship first. **3045**

#### SOUND FAMILIAR?

Independent, direct, compassionate, physically/emotionally appealing SBF, 28, great kisser, better communicator, enjoys reading, dancing, live music, camping. Seeking communicative, unpretentious, witty SM, 6'+, N/S. **3389**

#### DESPERATELY SEEKING

Attractive, semi-materialistic SWF seeks attractive, honest SWM, early-30s to mid-40s, who loves animals, for a friendship first and possible LTR. **1468**

#### SCANDINAVIAN BLONDE

Tall, attractive woman, mid-50s, seeks 180 degree relationship with charming, educated, attractive SBM, 48-60, H/W proportionate. Please be alive, creative, highly sexual, for possible LTR. **1464**

#### PRETTY PUERTO RICAN

49 years old, seeking tall, handsome man, 50-70, 5'11"-6'2", 190-250lbs, with salt-n-pepper or white hair. Sense of humor and down-to-earth. So let's talk! **6922**

#### CUTE ASIAN

SAPF, 33, 104lbs, seeks SWM, 49-57, to share real oceans and rolling black outs. Leave me some information about you! **9456**

#### JEWISH CNER TYPE

50, seeks financially secure, tall SWM, 50-60, non-smoker, non-drinker, sense of humor, desires honesty, likes garage sales, scrabble, pool, dining out, theater. Must love dogs. **5487**

#### EDUCATED

Female, 39, educated, sincere, passionate, and no children, seeks WPM, 50-60, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. **7797**

#### CALL ME IRRESISTIBLE

East Bay, sweet, intelligent, financially secure beauty seeks professional, 50-65, culturally diverse, with social interests and similar qualities. **6989**

#### IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **8317**

#### EMPHASIS-PASSION

Pretty, petite, educated, athletic, slender SJF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, committed romance, family. **8321**

#### ASIAN MERMAID SEKS AQUAMAN

Sensual mermaid, 53, looks 43, feels 30s, 105lbs, cute, world traveled, professional, master's degree, seeks SWM, 48-58, swinging companion, for friendship, monogamy, marriage by the ocean? Let's hang out this weekend. **1003**

#### AIDA ME!

Why not take this pretty, fun, blue-eyed brunette to see Aida? I'll make a charming companion for the evening. Will you? **3740**

#### YOUTHFUL

Artistic, attractive, SJF, 60's, 5'5", 118lbs, health conscious, enjoys tap dancing, working out, jazz. Seeking healthy, unencumbered SBM, 58-70, with similar interests. **3143**

#### LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. **3065**

#### NI!

Petite, perky SWF, 45+, seeking a nice, handsome man. I'm into music, metaphysics, big smiles, and spiritual values. Let's share 2001 together. **1255**

#### FUNNY FAT FOUL-MOUTHED FEMALE...

49, 5'6", fair/blue, artist, writer, performer, leftist, seeks smart, funny, alive counterpart. Must like dogs, movies, theater, comedy, fun, travel, romance, responsibility, yourself. No wimps, no er-does, polyester, smokers, drunks, or Neil Diamond records. **3604**

#### BOYFRIEND

Are there any kind, honest SWM 35-43, H/W proportionate, N/Drugs who are seeking a LTR? Sweet, quiet, caring SBF enjoys one on one conversation and pizza. Loves movies. No children. **3402**

#### UN-YUPPIE PROFESSIONAL TO BE

49 and cresting, N/S, N/O, nearly fit (but not "to be tied"), down-home values. You similar, but male? Date now; serious later, if possible. **3585**

#### SEEK QUALITY RELATIONSHIP

SWFP, fun-loving well-read, witty, seeks SWPM, 36-46, good communicator, open-minded, not PC. Enjoys dancing, outdoors, politics. Seeking partner to share life's adventures. **3124**

#### LEGALLY BLIND AND BEAUTIFUL

Tall, fiery female, S2, seeks real, entertaining, wise, worldly, well-rounded, witty, open-minded gentleman, who loves animals, for companionship. Must have keen insight to see my disability as an adventure that can enrich your life and make it more interesting. Let's talk. **3528**

#### LOOKING FOR ADVENTURE

Retired SBF, 67, new to area, seeks SM to grow old together with. **3519**

#### BRAZIL SUMMER

Sexy, happy, petite, classic, intelligent woman seeks handsome, financially/emotionally secure, educated gentleman, SS+, for relationship and love. **3429**

#### SINGLE WHITE FEMALE

independent SWFP, 5'5", 120lbs, red/green, enjoys travel, movies, biking. Seeking SWM, 35-45, with similar interests, for possible relationship. **3409**

### men seeking women

#### FUN, FUNNY, FLAMBOYANT.

This extremely fun, low maintenance, loveable, huggable WCM, 29, loves children. Seeking female, Concord area, for LTR. **3738**

#### WALNUT CREEK

College-educated, creative, caring, supportive, multi-lingual, family-oriented SAM, 40, 6'1", 180lbs, seeks SF, age open. **3682**

#### WELCOME TO MY WORLD

College-educated SAM, 30, no kids, seeks SF, 18-32, for friendship first, possible LTR. **3688**

#### OPERA FAN SEKS ECCENTRICS

SHM, 27, non-smoker, politically liberal, loves classical music, art, fine dining, jazz, anime. Seeking open-minded, literate, adventurous SF, 25-35, for cafes, conversation, dating. **3666**

#### NANDSOME GUY

SBM, 38, 6'5", very fit, enjoys travel, music, movies, hanging out with friends, quiet times at home, reading. Seeking intelligent, independent, fit SWF, 30-40. **3653**

#### FEMALES BEWARE

WCM, 33, 5'9", light brown/green, occasional drinker, no children, seeks female, 20-30, 5'2"-5'7", no children, for friendship, possible relationship. **3593**

#### FDR YDU

This male, 37, 5'9", light brown/brown, social drinker, N/S, no children, seeks a female, Berkeley area, for relationship. **3598**

#### NEW KID IN TOWN

HCF, 30, 5'8", dark brown/blue, N/S, occasional drinker, no children, seeks female, 20-30, for friendship, possible LTR. **3577**

#### LET'S SHARE SOME FUN!

WM, 37, 5'7", 160lbs, buzzed hair, goatee, no children, N/S, enjoys traveling. Seeking a woman, 18-32, with various interests. **3561**

#### SENIORITASI!

Smart, well traveled SM, 26, seeks intelligent, fit gal, 25-30, for friendship and possible romance. **3559**

#### LOOKING FOR A DATE

Gainfully employed, health-conscious, politically moderate DAM, 33, N/S, occasional drinker, N/Drugs, seeks a woman, 21-35, for dating. **3060**

#### I STILL BELIEVE IN YOU

CM, 40, smoker, seeks a patient, understanding, smart woman, 34-42, with a sense of humor, who enjoys fireplaces on rainy night. **3500**

#### I JUST SEE THE AOS!

BM, 28, 6'1", black/brown, occasional smoker, no children, enjoys action/documentary movies. Seeking a woman, 20-29, for friendship. **3526**

#### ECCENTRIC, ADVENTUROUS...

positive, optimistic, straightforward WM, 33, N/S, no children, seeks a woman, 21-35, for friendship, possible LTR. **3475**

#### DOWN TO EARTH

SWM, 5'6", 160lbs, enjoys outdoors, extreme sports (snow boarding, mtn-biking, wake boarding), dancing, cooking, languages, traveling, playing guitar. Seeking fun, adventurous SF, 18-40, for possible LTR. **3473**

#### WORLDLY, SPIRITUAL...

Liberal SWF desired, LTR. Me: British-accented, goddess-centric, agnostic buddhist, into yoga, tantra, intellectual polyglot globe trotter, 30s, PhD, slim, olive-complected, mediterranean-looking, handsome, East Indian prince. **8306**

#### A LOT TO OFFER

SWM, 39, seeks SF, 20s-30s, 5'2"-6", 150-200lbs, for walks on the beach, lunch, music, videos, good conversation, and rides on my Harley. **1983**

#### SPIRITUAL EUROPEAN

Smart, sensitive, sincere, funny, tall, fit, handsome SWM, 37. Seeks brown eyed beauty, SF, any race please, for fun, romance, great conversation. **1180**

#### LOOKING FOR ELVIRA

Miss witch, cast a spell for me. Do you like role-playing games, fantasy/sci-fi? Were-panther looking for a witch, goth, faerie, or were-wolf. **3736**

#### SEXY LEO

Shy SBM, 18, 6', big smile, loves computers, dining, movies, dancing. Seeking unique SF for whatever feels comfortable. **3676**

#### YOUNG AND TEMPTING

Fun-loving, humorous, easygoing, happy SM, 20, 5'6", 150lbs, bald, piercings, tattoos, clerk, loves computers, movies, bowling, shooting pool. Seeking outgoing, spontaneous, open-minded SF for relationship. **3689**

#### KIND, FUNNY GUY

Well-built SBM, 19, 6'2", 204lbs, loves making music, reading, drawing. Seeking outgoing, intelligent, ambitious, open-minded SF for relationship. **3703**

#### CDNTRA COSTA COUNTY

Honest, humorous, caring, sensitive, affectionate, biracial SM, 31, seeks open-minded, fit SF for friendship first. **3710**

#### NDT RDD LOVER

SWM, 61, N/S, grown children, enjoys flea markets, car shows. Seeking SF, 37-55. **3690**

#### LOVER OF LIFE SEKS PLAYMATE

SM, 45, 5'11", 170lbs, dark brown/black, N/S, no children, enjoys working out, beaches, hiking, and weekend getaways. Seeking independent, strong multi-racial woman, 30-36, N/S, N/Drugs. **1345**

#### COMPANION SOUGHT

Successful artist/photographer/video producer, attractive, fit, fun male, 49, loves fine dining, exotic travel. Seeking pretty, artistic, adventuresome literary bohemian girl, 20-40. Let's go! **1967**

#### TOTAL FRENCH MASSAGE

Mature WM gives total French body massages to full-figured, mature woman for her release and pleasure. **8953**

#### HANDSOME GUY

SWM, 40, 5'9", 185lbs, seeks younger, attractive SF for dining, movies, weekend getaways, possible LTR. **3685**

#### SHORT WOMAN WHO...

doesn't need a tall man. Retired, short SM, 68, loves painting, playing guitar/violin, reading, walks, conversation. Seeking flexible, educated, mature SF for committed relationship. **3670**

## A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family N/S, please no kids yet. **7798**

#### ARTISTIC TYPE

Attractive, intuitive, slightly off-beat SWM, young 53, seeks attractive, bright, creative SF whose grace and kindness will be appreciated. **3332**

#### NATURE LOVER

Adventurous, independent, outdoor-loving male, seeks folks, who love to explore the Bay Area's wild places. All ages, hikers and bird watchers welcome. **5337**

#### PALE, LARGE-SIZED...

chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, and romantic. **8313**

#### WANTED: MATURE WOMEN

Erotic, sensual, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. **9556**

#### SEEKING COOL, FUN TIMES

Male, 5'10", 170lbs, light brown/brown, enjoys working on cars, hiking, fishing, and biking. Seeking outgoing female for dating. **3590**

#### NARLEY RIDIN' ENGINE

Fun-loving, good man, 5'7", 170lbs, long black hair, loves music, riding and good buds. Seeking small-sized, humorous, caring woman, 25-35, friends first/LTR. **3564**

#### INEXPERIENCED MAN

SWM, 35, wishes to meet SF, 25-40, to teach him the wonders of being with a woman. **3525**

#### ARTS APPRECIATING NICE GUY

Friendly, nice-looking, tall, thoughtful designer. Smart, humorous, sometimes clueless, enjoys the outdoors, hiking, music, movies, museums, dogs, and lots more. Seeking pretty, trim, bright female, 30s to early 40s, with similar interests. **6411**

#### SINCERE GENTLEMAN

46, seeks considerate, affectionate, fun-loving, classy lady, for companionship, love, and commitment. Enjoys the outdoors, restaurants, cooking. Life is much better when you're in love. **9433**

#### SWEETEST GIRL DN EARTH

Could it be you? SWM, 32, cute, funny, romantic, passionate, sensitive, playful, intelligent, all-around great guy, seeks someone to adore. **3621**

#### FOR OLDER WOMEN ONLY

Attractive, fit, single, Native-American M, 32, seeks older friend, who understands the meaning of being a decent person. **3669**

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#### AFFLUENT BUSINESSMAN

Handsome male, seeks playmate, 18-35, to spoil. **1548**

#### SEEKING FAMILY-ORIENTED FEMALE

Fun-loving, financially secure attorney, early 40s, seeks relationship with someone who enjoys children and travel. **1271**

#### ASIAN LADY!

SWPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive SAF for sharing outdoor activities, travel, film. **1058**

#### SEKS SOULMATE

SM, 30, 6'1", 185lbs, brown/blue, likes football, tattoos, music. Looking for a lady, 21-45, who's confident and knows how to take



# Put-on

Dear Andrea:  
Not to discount the needs of those in last week's column, but is this a dating column now? Should we call you Miss Lonelyhearts?

Dear Shrike:  
I wish you wouldn't, although I always did like Nathanael West. No, it's just that the only way to avoid talking about dating in a sex column is to concentrate exclusively on engineering and chemistry. Even for geeks like me, that would quickly become tiresome. Before you can get those pumps and valves working, you have to find someone to work them with.  
Hell, I'm bored with dating advice too. Let's talk about sex.

Dear Andrea:  
I have trouble maintaining an erection due to medication. I would like to purchase a strap-on dildo that I could insert my penis into, and in effect, really make love to my wife. It might even be used on me. Is there such a device?

Dear Shop:  
I assume you've talked to your doctor about medical solutions — not only Viagra or alprostadil but also different combinations or lower doses of the medication you're already taking. And I assume you've tried a cock ring and vacuum pump, prescription or otherwise, to draw extra blood into your penis and keep it there? Not everyone likes them — all that hardware can seem awkward and intrusive if you're not used to taking a lot of gear to bed with you. If it worked, though, you'd probably get over it. If you've tried everything and nothing's working, then yes, your local sex toy store (on the Web, all stores are local) can help you out.

I think what you're describing is called a prosthetic penis attachment, or PPA. The good folks at Blowfish.com (my favorite) and other overeducated, ironically distanced sex toy dealers don't carry them, which implies that their testers don't think much of them. No wonder: you'd feel the inside of a numb plastic sleeve, and your wife would get a blunt oblong with none of the racy curves or well-placed bumps and ridges of a well-designed dildo. If I were doing the shopping, I'd skip the PPA and go right for the double-penetration harnesses (one opening holds your penis; one holds the dildo) at Blowfish, Toys in Babeland, or Good Vibrations. Those places also carry an astounding variety of insertable objects, from realistic male equipment to leaping dolphins. With a dildo like that, you might not technically be doing the penetration, but you would be intimately involved, and your wife could get her hands on you at the same time. You'd get to feel something too, which you would probably appreciate, and it would certainly count as making love to your wife, which is, after all, the objective.

Dear Andrea:  
I've been having fantasies of getting double-penetrated: my boyfriend's penis in my vagina and another man's dick (or a dildo) in my anus. I enjoy anal sex on occasion with him, and this seems like the next step. Is there some sort of harness my boyfriend could wear to become doubly endowed?

Dear Two:  
Double harnesses as I described above are made for this. Imagine it in use, and you'll see that it goes dildo-vagina, boyfriend-anus. Dildos are available in all different sizes, but your boyfriend isn't, so you wouldn't be able to swap him out for something smaller should it all get to be too much for you. Before you take the double-penetration plunge, you might start with something small for your anus (it doesn't have to be in a harness; he can use his hand) and work up. You may find that there's not quite as much room in there as you supposed.

A new, full-length, alt.sex.column appears at noon each Friday at www.sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; andrea@altsexcolumn.com; or www.sfbg.com/asc.

## sfbg | Connections

**NO NOLDS BARRED**  
Strong-willed trekking partner/confidant sought for country living (front/back) and long-term goals alignment. Me: North Bay engineer, 31. You: compassionate, fit, and practical. **3648**

**LOOKING FOR ADVENTURE**  
SWM seeks SWF who is tomboy by day, love goddess by night, for poetry, romantic walks, camping, boating, amusement parks. **3651**

**ATHLETIC GUY**  
Handsome HM, 51, 6', 190lbs, N/S, enjoys sports, outdoors, working out, concerts, music. Seeking attractive, romantic honest SF, 40-55, N/S. No games. **3353**

**COFFEE AND CREAM**  
SBM, 30s, 6'2", athletic, attractive and always smiling, seeks SW/AF, who enjoys candlelight, sightseeing, beaches and moonlit walks. **1811**

**GUY SEEKING GAL**  
This SWM, 46, seeks an emotionally/physically positive SPF, 35-56, who will challenge me and help make me a better person. Seeks friendship and more. **3122**

**PSYCHOLOGICAL POLITICAL**  
Analytic mind; Chomsky holistic Summerhill feminist views; healthy, athletic, 5'9" body; late Beethoven quartet soul; 54, seeks intimacy through probing personal dialog (not trading monologs). **3600**

**LOOKIN' FOR FUN**  
You: busty, erotic, fit, fun, uninhibited, female, any age, desiring friendship, intimacy, LTR. Me: athletic SWM, homeowner with pool, 6 cars. Marin County. **1549**

**20-25? WANT SOMETHING BETTER?**  
Be spoiled, uplifted, appreciated, have fun! Meet attractive, slim, fit, successful European male, 40+, who understands love and life, friendly, adventurous, seeks slim, long-haired woman. **3144**

**HOW ARE YOU**  
Smart, sexy, outgoing male, 5'11", broad shoulders, black/brown, engineer, no children, no pets, enjoys romance novels, ping pong, golf, and travel. Seeking female for casual relationship. **3571**

**COMPANIONSHIP**  
Good-looking SWM, 46, 5'10", 170lbs, seeks attractive SF, 30-50, for companionship, dinner, movies, ball games, ocean excursions, possible LTR. **1338**

**BREAKING THE ICE**  
This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. **8154**

**WALNUT CREEK AREA**  
SWPM, 6', 198lbs, N/S, retired, enjoys dancing, hiking, travel, films, exploring restaurants and museums. Seeking slender SWPF, 55-65, for sharing above activities. **3218**

**RELATIONSHIP WANTED**  
SWPM, 54, seeks slender female, in forties, who would desire an athletic, blue-eyed businessman, 5'7", 150lbs, very handsome. Lives on peninsula. **3509**

**PLAYFUL & ADVENTUROUS**  
Loving, caring, sweet, nice SM, 45, 6'4", 190lbs, Leo, seeks similar, sincere SF, 30-50, race open. **3516**

**YOU KNOW THE TYPE**  
Brown-eyed, handsome Maverick: Old World heritage, 50, 6', 200lbs, tired of games, needs traditional, attractive, intelligent inamorata who thinks outside the box. **3513**

**ACHIEVEMENT-ORIENTED...**  
petite, bright, sexy PF, 24-34, sought by knowledgeable, articulate, sexy, funny, handsome, super-fit, soft-kissing doctor, 46. Want to grow? **3496**

**GODD-LOOKING BRAZILIAN**  
SM, early 40s, enjoys yoga, soccer, movies, literature. Seeking attractive, slender woman who has depth and wants passion, communication, and love. **3482**

**TALL AND HANDSOME**  
Educated, romantic, playful, sincere, open-minded, easy-going 8PM, slim, seeks attractive, slender female, 45+, for romance, social, and outdoor activities. **3116**

**PLUS-SIZED WOMAN**  
Kind, understanding, romantic, San Francisco born HM, 53, 5'8", 175lbs, seeks romantic relationship with full-figured WF. **9901**

**EXCEPTIONAL**  
Decent, intelligent, professional, good-looking, sensitive, healthy, warm-hearted, trim WM, youngish 57, 5'10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities. **1319**

**NOWARO STERN LOOKS**  
Unique, creative, successful man, youthful 40s, with Howard Stern/John Lennon looks, seeks adventurous, creative, very pretty woman, 18-30, for passion. **3758**

**SPONTANEOUS, WARM, PLAYFUL**  
Responsible, energetic, outdoorsy, supportive, grateful SWM, 44, 6'2", 195lbs, seeks nice woman. If the chemistry clicks, your wishes will be my commands. **3750**

**RELOCATABLE...**  
to the country in northern California? OWM, 60ish, handsome, youthful, tall, slender, honest, reliable, humorous, financially stable. Seeking younger lady, under 45, race open. **3746**

**LOOKING FOR LOVE**  
Tall, loving SWPM, 48, homeowner, hobby musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady, who wants children. **8860**

**FRIENDLY, LONG-NAIRED A/NF**  
Sweet, successful, attractive, in shape, English PM looking for fun/love/LTR with passionate, petite(SH) A/HF, 20s-30s, ready to be appreciated, pampered and spoiled. **1873**

**A NANO 2 HOLD AN EAR 2 LISTEN**  
SWM, 42, 5'9", impotent but still in need of a friend, don't make much money, but obviously very honest and caring. West Contra costa county. **3217**

## men seeking men

**READY TO USE WHAT I'VE LEARNED**  
Queer descended from Africans and natives, 38, 5'9", 155lbs, muscular, enjoys tennis, rollerblading, and skateboarding. Seeking male, 25-65, for friendship, etc. **3563**

**CHUBBY BUDDY**  
Very friendly GAM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. **8510**

**BEAUTIFUL BUTT NEEOS ATTENTION**  
Erotic, very nice-looking GWM, 33, 6'4", swimmer, medium build, bottom, Euro-descent, seeks daddy type for pleasure! **3036**

**DREAL PLEASURE FDR MARRIED BI**  
SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV-, no reciprocation required. **8841**

**FOR LOVE/RELATIONSHIP**  
Laid back, easygoing WM, 31, flight attendant, N/S, loves traveling, cooking, and outdoor activities. Seeking another man, 26-41, in the Bay area, for friendship, possible relationship. **3730**

**LOOKING FOR FRIENDS**  
GWM, 18, 5'11", 175lbs, seeks similar man, 18-25, for friendship first, possible LTR. **3681**

**CUTE, CHUBBY CONCORD GUY**  
Educated, family-oriented GWM, 40, occasional smoker, enjoys shopping, craft fairs, antique shops, movies. Seeking SM, 37-48. **3691**

**SEEKS WESTERN FRIENDS!**  
College-educated, athletic SAM, 26, 5'10", 150lbs, non-smoker, loves nature, music, movies, dancing. Seeking honest, considerate, enthusiastic SM, 25-35, for good friends first. **3664**

**TNE SEARCH CONTINUES**  
College-educated GM, 24, N/S, seeks similar GM, 18-26, for friendship first, possible LTR. **3421**

**LOOKING IN NAYWARO**  
Single white male, 47, no children, light smoker, in search of male, 18+, for casual relationship. Let's get to know each other! **3489**

**NANOSOME ARMENIAN**  
Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. **8156**

**ODDOY BEAR NEEDS CUB**  
SM, 57, 6'1", 250lbs, salt-n-pepper hair/beard, non-smoker, loves cuddling, old movies, long walks. Seeking honest, sincere SM for possible LTR. **3679**

**BI-CURIOSITY TOO?**  
Cute 81WPM, 33, 5'10", 165lbs, built, athletic, young, inexperienced, friendly, sensual, healthy, seeks similar BIWM, 21-37. **1866**

**MUST SEE TO APPRECIATE**  
Very attractive, athletic, Native American SM, 31, long hair, seeks serious friend to share good times. **9774**

**DON'T MISS ME**  
Good-looking, affectionate, caring GAM, 42, 5'5", seeks GWM, for relationship. **3481**

**SLIPPERY RECTAL EXAM**  
Ooctor massages your butt hole, jacking you off. Spanking, rimming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-45/all sizes. **9709**

**LOOKING FOR SOME FUN**  
SM, 27, seeks biracial SM, 24-28, H/W proportionate, for friendship first, possible LTR. **1902**

**WANT TO ESCAPE BIG CITY!?**  
SGM, 35, hours north from Bay Area, near big picturesque lake in woods, wishes to pamper slender male with swimmer's body and nice legs/buns! **3491**

**SEEKING SEXY TS**  
SAM, 35, 5'11", 180lbs, seeks she-male transsexual, age open, for friendship, possible LTR. **1565**

**NAKED WORKOUT**  
Hairy, muscled, footed skinned, 5'8", 142lbs, seeks naked workout partner, private gym, weights, heavy bag, ring for wrestling, boxing, fist fighting, strip, pump, fight. **3250**

**MAKE YOU SPIN**  
Sexy, sensitive Latin Leo, lover, 32, hung like a mule, drives a beamer, loves yoga, spinning, and other high heart rate activities. **3432**

**ATTRACTIVE**  
8M, 40, 5'6", 155lbs, bottom, seeks a masculine, top 8M for a serious relationship. You must be serious about spending time together. East Bay. **8662**

**DREO LUST**  
Hot, super hung, attractive, slim WM seeks clean, slim BM to get hot with. **3582**

**READY TO GET REAL?**  
Fit, funny, smart, emotionally mature GWM, 48, 5'6", 145lbs, HIV-, meditative, seeks SM, 40s, in shape, similar profile, HIV-, for LTR. **3532**

**FEET ON THE GROUND?**  
GM, 40s, seeks compassionate, grounded, expressive GM who enjoys theater and long walks in the rain. Passions include travel, fine cuisine, foreign cinema. **3502**

**BIG MAN WANTED**  
Little black bear, 56, 5'9", 175lbs, HIV-, seeks cuddly white bear, 50-75, 180-220lbs, for at home play in Oakland. Prefer available single or divorced types. **3436**

**WOULD YOU...**  
like to engage in a loving, sharing partnership with energetic, good-looking, something WM seeking healthy, congenial 8M who enjoys jazz, movies, vacationing, and intimate encounters? **3768**

**PARTNER**  
Smooth, frisky GWM, 43, 5'11", 195lbs, N/S, N/D, HIV+, seeks hairy, good-hearted bottom who enjoys concerts, Muir Woods, skiing, theater, cuddling, foreign films, animals. NPR. **3747**

**MUSCULAR MAN**  
Interests includes movies, museums, work outs and music. Would like to meet muscular W/BM with similar interests for friendship, possible relationship. **3386**

**SEEKING SOMEONE SPECIAL**  
Gentle, kind SBM, 42, bottom, seeks honest, down-to-earth SM for friendship first, possible committed LTR. **3398**

**LAIO- BACK**  
Handsome, masculine, fit, 50, HIV-, Seeking feminine, fit, attractive, affectionate, HIV-, TV, TG, OK - for quiet times. **3352**

## women seeking women

**PARTNER IN CRIME**  
Spontaneous, curvy, educated, pierced BIF, 30, tattoos, seeks similar woman for sexual adventures. We must stick as friends before we get our freak on. **3683**

**LOOKING FOR A FRIEND!**  
Sweet, open-minded, short, fair-skinned SHF, 37, N/S, seeks honest, sincere, down-to-earth SM, age unimportant, for friendship first, possible LTR. **3493**

**WOMAN TO WOMAN**  
Warm, sensitive, playful, very affectionate, deep Jewish female, 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/S, preferred. **9575**

**MISS THING**  
Spontaneous SBF, 5'4", full-figured, very beautiful, brown/hazel, loves shopping, movies, cooking, outdoors, reading. Seeking outgoing, open-minded SF for friendship first, maybe more. **3627**

**SEEKING SINGLE FEMALE SIDLIMATE**  
Attractive, intelligent, financially/emotionally stable, kind, friendly, easygoing, spontaneous, affectionate, fun, fit SF, 40, seeks similar SF partner, green or blue eyes, for friendship, possible LTR. **3693**

**GIRLFRIENDS**  
SWF, early 30s, seeks lady friends to go see good live music, shoot pool in bars in SF and East Bay. **3265**

**SUBMISSIVE SEEKS DOMINANT**  
She passes by me smacking of seduction, attitude, just enough scent of woman. Desire, as she moves on through. **3485**

**LOOKING FOR PARTNER**  
GBF, 37, one child, financially stable, seeks GF, N/Drugs, for relationship. Race open, no drama please. **3508**

**SWEET BROWN SUGAR**  
Full-figured, light-skinned, fun, outgoing, romantic SH/8F, 23, 5'6", looking for fun. Enjoys sports. **3512**

**CLASSY ASIAN LADY**  
intelligent, attractive, fit female, 5'2", 135 lbs, 37, with brown hair and eyes seeks LTR with youthful and fit SWM, 35-55. My interest include films, dinners, dancing, and romantic evenings. Serious replies only. **1915**

## tv/ts

**OPEN RELATION**  
M to F TS, in open relationship, seeks non-smoking, open-minded, liberal, middle-aged person for LTR. I'm reasonably attractive, HIV-, and so are you! **3480**

## missed connections

**YOU: SEBASTIAN**  
Me: Susan. We met in N. Beach at Royal, Sat 8/18. We lost each other, but I enjoyed talking about restaurants, fabric, and Italy. **3745**

**2 YOGA GRRRL, GEARV/DIV BUS...**  
8/01, evening. Where are you? Chatted about Hatha and boring job. Seemed to gel a bit. Sorry, didn't say bye; clumsy mistake. Call me please! **3566**

**STEPHANIE - CAFE OU NORO**  
8/5 at Eric McFadden. You: with group, skirt-raising friend. We switched seats. You caught my eye more than you realize. Meet for a drink? Doug **3569**

**8/23 OANVILLE, CDBRAS & CROWDS**  
You with your parents and me feeling overly awkward. I don't want to stop the vision of your glances and smiles. Would like to share a Sunday with you. RSVP **3752**

**PARKING PERMIT OFFICE, 8/21**  
You were number 46. I was enthralled but had an appointment to keep. Care to chat some more? Tell me more about choir? **3744**

**LIZARD PIE**  
You fed me a tasty cherry pie, you spread the pie all over my face. Any more to share with me? I'm still hungry. Jessica. **3732**

**PEGGE FROM YELAPA**  
You left me wrong number on the voice mail! Please call again! Chris **3673**

**MISSION GDDOWILL HELD**  
Me: African-American male, 40s. You: Asian-American female with the most beautiful smile I have ever seen. We "met" Wednesday, 8/15/01, 5:30, at Goodwill. Wanna meet? **3656**

**JAMES**  
You came into Rizzoli Book Store, Wednesday 8/8 and I got tongue-tied. I remember you well. Please call. Justin. **3567**

**8/24 SHY BRUNETTE ON BUS**  
49  
Me: tall, black hair. You: same, alluring glance, beautiful. You smiled as I left. Bus too crowded. Watched me watch you at Mission stop. **3757**

## activity partners

**TO ORESS OR NOT TO ORESS**  
Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing-optional beaches for fun and friendship. **9579**



# BackSeat CONNECTIONS

## women seeking men

**CAN I BE YOURS**  
SBF, 20, very curvy and well-endowed, 44000, 28/37, ISO generous Black or Caucasian Male, for an ongoing mutual, beneficial relationship with a classy lady. **1257**

**FAT FUN**  
You love to pamper and please. You're generous. You desire sexy women of lush abundance, with mounds of soft, cushiony flesh. I'll be your buffet. **1497**

**IN NEED OF GENEROUS GENTLEMAN**  
Exotic, petite, Hawaiian/Asian beauty seeks a generous gentleman in exchange for passion and companionship. A mutually beneficial relationship. **1816**

**NELP!**  
Adorable angel needs emergency help! Petite, curvy, intelligent. Looking for serious mutually beneficial relationship. **1807**

**CONVINCING LADIES WANTED**  
Gorgeous married AF, 25, seeks attractive SF, 18-25, to entice BM into fun and frolic. Must be convincing and adventurous. Need caught with pants down. **1878**

**EBONY BEAUTY**  
in Sacramento. This sophisticated, classy former model seeks unique arrangement with a very wealthy and generous gentleman, 50-60. You won't regret responding to this ad. **2047**

**A NEW IDEA**  
Mature SBF seeks SM for serious LTR that involves spanking and lots of oral. **2032**

## men seeking women

**COME FLY WITH ME**  
Successful SWPM, 48, seeks naturally blonde SWF, 25-35, to be travel companion and more. Enjoy a trip to New York City. **2095**

**MASTER SEEKS SUB & MORE!**  
Dominant, fit, stable, attractive OWM, 49, 5'11", sense of humor, seeks younger submissive Bif for lust, love, and LTR. Any race. Novice okay. **1218**

**MISTRESS WANTED**  
Looking for slim, attractive, strict mistress who loves to punish and humiliate in any way she likes. Please leave a message! **2091**

**BI BLACK MAN...**  
35, handsome, clean, discreet, seeks couple, 35+, for fun, safe times. Pick up that phone! **2041**

**9" AND HANDSOME**  
Professional male, 32, seeks friend with benefits, relationship with confident, intelligent female for friendship and hot sex. No games. **2044**

**TOTAL PACKAGE**  
Sexy and brainy, Eurasian male, 31, with sharp tongue and wild streak to match, seeks partner in crime to keep me in trouble. **1635**

**PRETTY WOMAN WANTED**  
SM, 34, 6', 175lbs, professional, enjoys music, travel, sports. Seeking good-looking woman, 21-30, for good time in San Francisco area. **2039**

**ABNORMAL FUN**  
SAPM, 35, 5'4", 150lbs, with voracious sexual appetite, seeks woman for mutual discreet satisfaction. **2040**

**LIKE 'EM LEAN?**  
Me: WM, 36, tall, lithe, runner type, sit-up toned. You: tall, thin, small-chested, available. Both of us: fun, fit sane, interesting. **2009**

**SEXY CUY**  
Muscular, attractive SBM, 22, 5'7", 145lbs, braided hair, seeks honest, secure SF for wild times. **2009**

**A NARO WOMAN IS COOOO TO FINO!**  
SWM seeking fit/bodybuilding goddess to worship! Girls with muscles - such a turn on. Tall girl preferred but not necessary. Will be your friendly admirer! **1955**

**NO HOLDS BARRED**  
No disqualifications. OBM, 36, 5'11", 215lbs, black/brown, passionate, extremely emotional, hardcore, kinky, freaky, wild, enjoys oral sex, massages, being licked all over, doggy style position. **1954**

**I LOVE MARRIED WOMEN**  
They are the best to play with. It always feels better when you sneak it. Sexy, secure SPM, 29, seeks occasional play friend. **1891**

**OLEER WOMAN WANTED**  
Handsome SWM, 32, 5'6", 140lbs, intelligent, clean-cut, seeks female, 40s-50s, for discreet, ongoing, kinky sex. **1889**

**EXOTIC ENCOUNTERS**  
Very good-looking, married WM, 33, seeks a fit female, 20-40, for exotic encounters. **1881**

**PLAYMATES WANTED**  
Active, easygoing SWPM, 30s, looking for easygoing, active SPF, 20s, to have day and nighttime fun with. **1876**

**LOVES TO LICK WOMEN**  
Nice-looking, long-haired, slim, wild gentleman, 30s, with incredible tongue, seeks adventurous, pretty women, 18-45, to lick to ecstasy. **2121**

**CARIBBEAN ENCOUNTERS**  
Handsome, caring, generous, well-off, bi-racial male, 48, seeks pretty, sexy, slim lady, 25-45, for fun, travel, friendship. **2120**

**MARRIED BI SEEKS SAME**  
Bi married male, 36, 5'7", 145lbs, professional, health-conscious, in good shape, communicative, enjoys outdoors. Seeking SM, 30-40, for mutual, quality, discreet friendship/relationship and enjoyment. **2116**

**SEXY, MATURE WOMAN: IS IT YOU?**  
Pretty, sexy woman, 40-55, with sense of humor, inner beauty, intelligence sought by WM, 45, who appreciates these qualities and wants to meet you. **2051**

**SEEKING MATURE FEMALE**  
Latino man, 45, 6', 160lbs, seeks passionate females, 50-70, who enjoy lots of sensual, oral pleasure. Race, shape not important. **2052**

**COMMUNICATIVE MOUTH**  
57-year-old man interested in meeting mature, discreet couples my age or older for oral communication. **2043**

**PARISIAN MAN**  
Fit, mature man, 40, N/S, seeks friend for casual dating, fun and adventure. Serious inquiries only. **1638**

**ROCK-N-ROLL LOVER**  
Hot, wild male seeks hot, sexy, aggressive female for hot weekend of sexual delight. Don't be shy - let it all loose! Let's do it. **2036**

## men seeking men

**GREEN-EYED MALE**  
Puerto Rican male, 18, beautiful green eyes, would like to lose his virginity with a real man. I will wear lingerie for you. **2166**

**SEEK A STRAIGHT BOY**  
I would love to service a straight boy who is willing to experiment. No strings at all, I just want the experience. **2171**

**WIFE SAYS IT'S OK**  
Happily married, healthy, fit, attractive WPM, mid-40s, seeks male friend, 20-30, for periodic, uninhibited get-togethers. Prefer Hispanic/Italian. Uncut a plus. **2117**

**STRAIGHT, HANDSOME MAN,**  
30s  
Seeking other good-looking, curious straight men, 18-55, who would love a good blowjob and exploring in bed with an other straight guy. Let's 69 together. **1138**

**HOT & ANXIOUS**  
Bi-curious young AM, 25, seeks other males for first time encounters. Emeryville area. **1710**

**CUTE BOTTOM**  
Male, 30, likes tops, under 45, for wild times and fun moments. Call if you're looking for a good time! **2089**

**BIM...**  
is looking to have oral sex or sixty-nine with men that have cocks seven inches and bigger, uncut, blacks, or couples a plus. **1176**

**POP MY CERRY IN CENTRAL CC**  
Good-looking OWM, 40s, 6', 190lbs, blond, novice orally, digs dicks. Smooth, seeks similar-natured top who pumps cherry butt. Looks unimportant. Hygiene, enthusiasm, prowess a plus! **1712**

**EXPLORE YOUR BI SIDE**  
Sebastian Bih/BM, 26, versatile, outgoing, good-looking, a great lay, excellent sense of humor, seeks financially fit gentlemen. **1894**

**WANT A BUDY? ME TOO!**  
Attractive, man seeks smooth, H/W proportionate WM, under 35, for mutual man-holding. Share experiences, fantasies, porn, and guy talk with cute AM, 31, 5'9", 151lbs. **1884**

**SEEKING SUCAR-OAOOY**  
GM, 19, seeks fit GWM, 25-40, with chest hair, for good times behind closed doors. **1873**

**ASIAN**  
Married BiM, in good shape, healthy, seeks Bisexual, 30-50, for long-term friendship. Any race. No STOs. **1877**

**SUGAR OAOOY SOUGHT**  
Attractive bi Latin Boy seeks generous, wealthy, fit, well-educated & traveled gentleman for a mutually beneficial relationship. Ages 30-60. **1812**

## women seeking women

**BUSTY, BIF, 20S...**  
5'5", 340-26-36, wants to meet other fit straight or bisexual females, 18-63, to play with/massage/explore/taste our bodies romantically together. **1153**

**BUSTY, SLIM, PRETTY, BI GIRL**  
Bif, 20s, seeks another fit Bif, 18-55, for soft, romantic, sensual caress, massage and cuddling. **1217**

**SEKS OPEN RELATIONSHIP**  
Bif in East Bay, seeks same for casual dating. I am committed to a man, no threesomes or watching, looking to meet a nice lady. **1451**

**three's company**  
Blond twins seek submissive.

**BLOND TWINS SEEK SUBMISSIVE.**  
We command you to go back to the Calendar section to see what you've been missing. Now wet our lips with a Beefeater gin on the rocks. And make it a double, on the double.

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Bright, energetic couple seeks new friends, single or couple. We're 40s, non-smoking, non-drinking, like spa, massage, boating and oral delights. Passion and friendship a plus. **1259**

**FIRST BI TRY**  
Athletic, attractive, well-endowed married WM, 36, 140, 5'5", 100% disease free, willing to travel, seeks safe, petite, disease-free couple with BiM, possibly discrete LTR. **1489**

**LET'S DRIVE HER WILD...**  
Nice-looking BM, 37, 6', 230lbs, nice body, seeks mature alternative couple for solo or double her pleasure discreet get-togethers. **1965**

**ALL EYES STOP HERE**  
Cut through the chase. HM, WF, early 20s, seek couples, 18-45, for safe, clean fun, sexual exploration. Very curious, open-minded. Hotter the better! **1393**

## tv/ts

**DOMINANT SHEMALE/TRANS-SEXUAL**  
AM, 35, 5'11", 180lbs, seeks fit, well-endowed TRANSEXUAL top, 20-40, nice breasts a+, for fun times. San Francisco area. **1734**

**HOT, SEXY TV**  
Very passable, kinky TV seeks TV/TS/CO. I love french, greek, porn, couples, groups, even your best friend. You can film, too. **1892**

**THE BEST OF BOTH WORLDS**  
Attractive, caring, loving, submissive black female, 30s, seeks female-to-male, hermaphrodite, or very butch women, 30-50, race unimportant, for dancing, movies, dinner. Let's just have fun. **1890**

**TRYING SOMETHING NEW**  
Attractive, fit SWM, 29, seeks feminine, passable TS, for friendship, possible LTR. **2113**

**ADVENTUROUS**  
Small, straight male, 45, slim, brown bottom, seeks functional, white TV/TS, 22-35, disease-free, for occasional intimacy. Your pleasure is mine. **2029**

## bd/sm

**SEEKING SUBMISSIVE**  
Tall, handsome master seeks submissive girls for play. First timers okay. Must be discreet. All calls answered. **2031**

**BIG BROWN EYES**  
Submissive SWM, 26, with an attractive body, seeks white dominant woman, 40s-50s. **1939**

**NARO SPANKING NEEDED**  
SWM, 39, 5'11", 250lbs, seeks singles or couples to put a good, hard blazing on my backside. Serious only. **1896**

**TAKE A NIT**  
SWM, 30s, seeks a woman who likes to be spanked, any time, any day, serious only. N/Orugs. **1550**

## fetish/fantasy

**SWINGER?**  
Come join me for a once night stand of fun and games. Couples only. **2041**

**SMELL MY SWEET PUSSY!**  
Love the smell of sweet Pussy? Selling my sweet, wet, panties, at reasonable prices. Satin, cotton, G-string, thong! Leave e-mail address clearly on the message. **1960**

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**BM AVAILABLE, NO STRINGS**  
Open-minded BM, 41, 5'11", 205lbs, available for class, attractive, fit, WF or couple 30+, long-term optional. Decent, good-looking, intelligent, fit, energetic, hot! **1880**

**FOOT WORSNIPER?**  
Soft soles, trim ankles, high arches, elongated toes, perfectly pedicured. Worship, kiss, and lick my sweet feet and sexy footwear. Generous gentleman only. **1821**

**A PING-PONG BALL...**  
that is friendly, good-looking BiWM seeks consensual opponents who appreciate the rhythm of a ball and paddles. All calls answered. **1647**

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# Body & Soul Readers' Poll

Return this readers' poll by  
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What is your vote for the Bay Area's

Best resort/spa

Best metaphysics shop

Best hair salon

Best chiropractor

Best dentist

Best yoga instructor

Best place to buy outdoor gear

Best place for kayaking

Best spiritual lecture series

Best place to worship

Best fitness center/gym

Best place to eat healthy food

The results of this poll will be printed in a  
special Body & Soul magazine on September  
26th inserted in and published by the Bay  
Guardian. Thank you for your response!

Your name: \_\_\_\_\_

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Beacon Center at Everett Middle School (TK there  
are several at different locations throughout the  
city) holds a training workshop for new academic  
mentors for its After School Learning Academy.  
Volunteers must commit to tutoring at least once  
a week Monday through Thursday, 4-6 p.m. Call  
ahead to RSVP. 5:30-7:30 p.m., Community  
Bridges Beacon Center, Everett Middle School,  
450 Church St., S.F. Free. (415) 626-5222 ext. 33.**

**Ashley (#135888)!** I'm Ashley and I'm a purring fool, especially when I'm on a warm lap getting lots of love. I'm  
almost 4 years old and I must say that I do have one of the loveliest coats around. At least that's what I'm told  
on a regular basis. And I believe it because my long blue hair gets brushed and petted often, indulgences that  
I would love forever in my new home. (I don't think it will be a problem!) I love play with toys, but not with  
other kitties, so if you have other cats, I can't go home with you. But if you think you'd like me for your one-  
and-only feline friend, we'll have a marvelous life together. I guarantee it!

When you adopt Ashley from The San Francisco SPCA, you'll get all the  
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## Events

## Come Celebrate!

East Bay Community Foundation, Northern California's oldest community foundation, celebrates its new location in Oakland's Civic Center Plaza and the grand opening of the East Bay Center for Philanthropy in the historic Plaza building. The community event features civic leaders and a performance by the world-renowned acrobatic dance troupe Project Bandaloop. Following the performance will be a community open house from 1 p.m. to 2 p.m. The event is Tuesday, 9/25, starting at Noon. (14th and Broadway). Join Oakland Mayor Jerry Brown and other guest speakers. For more information call (510) 836-3223.

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\*Rates may vary based on size of ad.

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 249966** The following person is doing business as NUCEANN, 1788 Union Street, San Francisco, CA 94123: Stephen S. O'Donoghue, 1788 Union Street, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date June 26, 2001. Signed Stephen S. O'Donoghue. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on July 2, 2001. August 8, 15, 22, 29, 2001. L# 354504

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250272** The following person is doing business as COLLECTIVEWEST, 49 Broderick St., San Francisco, CA 94117: Paul Turner, 49 Broderick St., San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date July 16, 2001. Signed Paul Turner. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on July 16, 2001. August 8, 15, 22, 29, 2001. L# 354505

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250256** The following person is doing business as dKDUVAL ASSOCIATES, 101 Cervantes Blvd., #303, San Francisco, CA 94123: Diana Katherine Duval, 101 Cervantes Blvd., #303, San Francisco, CA 94123. This business is conducted by an individual. Signed Diana K Duval. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on July 13, 2001. August 8, 15, 22, 29, 2001. L# 354506

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 306536** The following person is doing business as ANGELFINS, 484 37th St., #105, Oakland, CA 94609: Amy Caroline Nuara, 484 37th St., #105, Oakland, CA 94609. This business is conducted by an individual. Registrant has not yet begun to transact business under the fictitious business name listed herein. Signed Amy Nuara. This statement was filed with the County Clerk/Recorder of Alameda County, CA by Patrick O'Connell, on July 11, 2001. August 8, 15, 22, 29, 2001. L# 354507

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250679** The following person is doing business as THE BRONX REVOLUTION CABARET, 1776 Mission St., San Francisco, CA 94103: Sean M. Kelley, 291 Capp St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date August 1, 2001. Signed Sean Kelly. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on August 1, 2001. August 8, 15, 22, 29, 2001. L# 354508

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250043** The following person is doing business as #1 PADDED CELL PRODUCTIONS #2 S.F. JAM ON THE GREEN, 1799 Union Street, San Francisco, CA 94123: Ronald L. Davis II, 3673 Georgetown Ct., South San Francisco, CA 94080. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date April 16, 2001. Signed Ronald Davis II. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on July 6, 2001. August 8, 15, 22, 29, 2001. L# 354509

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250274** The following person is doing business as CD ADVENTURES, 1237 Pacific Ave., San Francisco, CA 94109: Nicole Louise Celaya, 1237 Pacific Ave., San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date July 16, 2001. Signed Nicole Celaya. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on July 16, 2001. August 15, 22, 29, September 5, 2001. L# 354604

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250889** The following person is doing business as CITY BEAUTIFUL, 90 Rotteck Street, San Francisco, CA 94112: Derek Jon Yergler, 90 Rotteck Street, San Francisco, CA 94112. This business is conducted by an individual. Signed Derek J. Yergler. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on Aug. 10, 2001. August 15, 22, 29, September 5, 2001. L# 354605

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 250848** The following person is doing business as DATACOMM MANAGEMENT GROUP, 2030 Vallejo Street, # 203, San Francisco, CA 94123: Alan M. Warshaw, 2030 Vallejo Street, # 203, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date Aug. 8, 2001. Signed Alan M. Warshaw. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Damon Scott, on Aug. 8, 2001. August 15, 22, 29, September 5, 2001. L# 354606

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## Misc. Marketplace

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**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 25DBD1** The following person is doing business as **WIND WOMEN PRESS**, 800 Mission Street, San Francisco, CA 94103; Margaret Benschhof-Holler, BDO Mission Street, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date Aug. 7, 2001. Signed Margaret Benschhof-Holler. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Aug. 7, 2001. **August 15, 22, 29, September 5, 2001. L# 354607**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 25D943** The following person is doing business as **ZONE COMMUNICATION**, One Post St., Suite 219D, San Francisco, CA 94104; Francine B. Zone, 246 Cazneau Ave., Sausalito, CA 94965. This business is conducted by an individual. Registrant commenced to transact business under the above-listed fictitious business name in October, 1992. Signed Fran Zone. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, August 14, 2001. **August 22, 29, September 5, 12, 2001. L# 354702**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251012** The following person is doing business as **BITCH PUBLICATIONS**, 2765 16th Street, San Francisco, CA 94103; B-WORD WORLDWIDE, A CALIF. NONPROFIT CORP., 2765 16th Street, San Francisco, CA 94103. This business is conducted by a nonprofit corporation. Registrant commenced business under the above fictitious business name on the date January 3, 2001. Signed Lisa Miya-Jervis - Lisa Miya-Jervis, Editor/Publisher. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on August 16, 2001. **August 22, 29, September 5, 12, 2001. L# 354703**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251140** The following persons are doing business as **MODALDUB**, 730 Fillmore Street, San Francisco, CA 94117; Aaron Blanding, 49508 North Way, San Jose, CA 95130; Jeff Blanding, 910 Central Ave., San Francisco, CA 94115; Anthony J. Justman, 730 Fillmore Street, San Francisco, CA 94117. This business is conducted by a general partnership. Signed Jeff Blanding. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on August 22, 2001. **August 29, September 5, 12, 19, 2001. L# 354901**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251144** The following person is doing business as **PACIFIC STANDARD**, 920 Scott St., San Francisco, CA 94107; PACIFIC STANDARD LLC (CA), 920 Scott St., San Francisco, CA 94115. Registrant commenced business under the above fictitious business name on the date February 15, 2001. This business is conducted by a limited liability company. Signed Jason Trentacoste. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on August 22, 2001. **August 29, September 5, 12, 19, 2001. L# 354902**

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251100** The following person is doing business as **PLANTOPIA**, 158 Juanita Way, San Francisco, CA 94127; Melissa T. Sweeney, 158 Juanita Way, San Francisco, CA 94127; Mark A. Sweeney, 158 Juanita Way, San Francisco, CA 94127. Registrant commenced business under the above fictitious business name on the date August 21, 2001. This business is conducted by a husband and wife. Signed Melissa T. Sweeney. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on August 21, 2001. **August 29, September 5, 12, 19, 2001. L# 354903**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES TO Whom It May Concern:** IRVING THOMAS RESTAURANT INC., the applicants listed above are applying to Department of Alcoholic Beverage Control to sell alcoholic beverages at 1924 Irving St., San Francisco, CA 94122. Type of license Applied for: 41 - ON-SALE BEER AND WINE. EATING PLACE. Dated: August 17, 2001. **August 29, 2001. L# 354904**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES TO Whom It May Concern:** CRENSHAW MICHAEL; DUFFY THOMAS OWEN The applicants listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at 2209 Polk St., San Francisco, CA 94109. Type of license Applied for: 41 - ON-SALE BEER AND WINE. EATING PLACE. Dated: August 21, 2001. **August 29, 2001. L# 354909**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322811** IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Petition of SAID ZOUAD Change Of Name. The application of SAID ZOUAD for change of name, having been filed in Court, and it appearing from said application that SAID ZOUAD has filed an application proposing that His name be changed to LAUMBERT S. ZOUAD. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Court on the 11th day of September, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 11th day of July, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 8, 15, 22, 29, 2001. (L354501)**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323072** SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: ALISSA JULES GEVERTZ filed a petition with this court for a decree changing names as follows: present name ALISSA JULES GEVERTZ, proposed name SYONEY JULES GEVERTZ. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 17, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated July 20, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 8, 15, 22, 29, 2001. L# 354502**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323553** SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF MANUELA MARGARITE COBO TO ALL INTERESTED PERSONS: MANUELA MARGARITE COBO filed a petition with this court for a decree changing names as follows: present name MANUELA MARGARITE COBO, proposed name MANUEL MARTY COBO. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 11, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated August 7, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 15, 22, 29, September 5, 2001. L# 354601**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322256** SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF DANG THOI LUONG TO ALL INTERESTED PERSONS: DANG THOI LUONG filed a petition with this court for a decree changing names as follows: present name DANG THOI LUONG, proposed name JASON LUONG. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 27, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated August 9, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 22, 29, September 5, 12, 2001. L# 354602**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323811** SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF JASON ANTHONY KLINGGARDNER TO ALL INTERESTED PERSONS: JASON ANTHONY KLINGGARDNER filed a petition with this court for a decree changing names as follows: present name JASON ANTHONY KLINGGARDNER, proposed name JASON ANTHONY LAPANO. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 15, 2001. Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated August 16, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 22, 29, September 5, 12, 2001. L# 354701**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321592** SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF JENNIE REBECCA ANDERSON TO ALL INTERESTED PERSONS: JENNIE REBECCA ANDERSON filed a petition with this court for a decree changing names as follows: present name JENNIE REBECCA ANDERSON, proposed name JENNIE REBECCA OTTINGER. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 2, 2001. Time: 9:00 AM Department 218. Dated August 2, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 29, September 5, 12, 19, 2001. L# 354805**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321897** SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF FRANCES CLARISA O'MEIR TO ALL INTERESTED PERSONS: FRANCES CLARISA O'MEIR filed a petition with this court for a decree changing names as follows: present name FRANCES CLARISA O'MEIR, proposed name FRANCES CLARISA O'MEIR-GUERRERO. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 9, 2001. Time: 9:00 AM Department 218. Dated August 7, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 29, September 5, 12, 19, 2001. L# 354806**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 324059** SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF MELINDA ANN PENA TO ALL INTERESTED PERSONS: MELINDA ANN PENA filed a petition with this court for a decree changing names as follows: present name MELINDA ANN PENA, proposed name MELINDA ANN. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 29, 2001. Time: 9:00 AM Department 218. Dated August 27, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 29, September 5, 12, 19, 2001. L# 354807**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 323437** SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CAMERON PHILIP ACKBURY FARD TO ALL INTERESTED PERSONS: CAMERON PHILIP ACKBURY FARD filed a petition with this court for a decree changing names as follows: present name CAMERON PHILIP ACKBURY FARD, proposed name CAMERON PHILIP ACKBURY. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 2, 2001. Time: 9:00 AM Department 218. Dated August 3, 2001. Ronald E. Quidachay, Judge of said Superior Court. **August 29, September 5, 12, 19, 2001. L# 354808**

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**\$1750 Richmond Two bedroom**. Plus den, dishwasher. We have over 6500 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. **www.bayrentals.net** (415) 929-1100.

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**\$1800 Pacific Heights** (Near Clay) Spacious 1 Bdrm with patio. Lrg closets, laundry. Pets okay. (800) 253-2494 aptdaddy.com #3107

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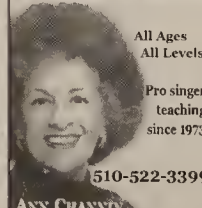
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This environmental consulting firm seeks a working lead to produce documents. Must have Word and Excel. You will be trained in File-Maker, Photoshop and PageMaker. \$55k. Contact Strategic Staffing, (415) 616-6300, fax: (415) 616-6306 or email your resume to [jobs@strategic-staffing.com](mailto:jobs@strategic-staffing.com).

### ADVERTISING

**27-year old Manager** needs help running top promotional agency. Paid training up to \$1500/week. Smile and enthusiasm a must. Contact Maria (415) 731-7123.

### ADVERTISING

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Finding qualified recruits at a cost-effective rate is easily done in the Bay Guardian classifieds. Our weekly Careers section offers the best vehicle for your business to target well-educated, career-minded individuals who turn to the Bay Guardian as a resource for the best employment opportunities in the Bay Area. Call to place your ad today. (415) 255-7600.

## ATTENTION ALL COLLEGE STUDENTS! NEED A PART-TIME JOB?

Admin. Assistant - CPA Firm (Tues/Thurs) - \$12/hr  
Security Coordinator - Tourism (Eves/Wkends) - \$12/hr  
Clerical Assistant - Consulting (35 hrs p/w) - \$11/hr  
Reception - Real Estate (Weekends) - \$12/hr

We also have fulltime, permanent career opportunities for recent graduates with many of the leading companies in San Francisco. What are you waiting for... Call today!



415.982.2211

### CAFE

#### Barista Needed

Must provide resume with local & recent references Only. 1st Internet cafe in the US! Apply in person at: 566 Haight St.

### START WORK TODAY

If you have copy center experience and want to start working and want to start working immediately with pay between \$10-14/hour, then hurry in. Many positions available. Contact Strategic Staffing, (415) 616-6300, fax: (415) 616-6306 or email your resume to [jobs@strategic-staffing.com](mailto:jobs@strategic-staffing.com).

### CUSTOMER SERVICE

#### Copy Operators

Copy Central seeks experienced copy operators for all shifts in our SF locations. Call 510-655-1906; Fax (510) 655-6145 or e-mail [ncajobs@copycentral.com](mailto:ncajobs@copycentral.com).

### DRIVER

**DRIVERS: ALLIED** Van Lines has openings in electronics and trade shows. Class A CDL with 1 year o/t/r experience. Tractor purchase available. Call 800-634-2200, Dept. ACAS. (CAL\*SCAN)

### DRIVER

**DRIVERS** Hiring Drivers \*Free training Class A CDL. Inquire about: \*20 days on/10 days off. \*Tuition reimbursement. \*Immediate benefits. Must be age 21. Call: 1-888-810-2778. CRST. EOE (CAL\*SCAN)

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**DRIVERS: NORTH** American Van Lines has openings in Relocation, Specialized Truckload and Flatbed fleets. Minimum 6 months o/t/r experience. Tractor purchase available. Call 1-800-348-2147 Dept. CAS. (CAL\*SCAN)

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**SALES \$5,500 Weekly Goal** Potential. If someone did it, so can you! 2-3 confirmed appointments daily! Benefits Available... Call Bob Diamond 888-567-0433. (CAL\*SCAN)

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**DRIVERS** FT/ PT. Charter, Bus and SPAB Drivers needed. Must have Class B licenses with passenger endorsements, airbrake certification is a plus! Applicants must be 23 years of age, have H-6 OMV printout and must pass a physical/drug test. Call (650) 624-0500 x50 or email [kdameron@super-shuttle.net](mailto:kdameron@super-shuttle.net) for interview time. Sign on Bonus, Paid Training, Incentives, Overtime Pay, Benefits. [www.sfoairporter.com](http://www.sfoairporter.com)

## SFOAirporter

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**SMX** Hiring Company Drivers owner operators, regional, x-country, bonuses, referrals, safety, direct deposits, medical, dental, vision, 401-k, vacation, Ryder Plan, per-diem, excellent pay 800-978-B84B. (CAL\*SCAN)

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Full Time. 4 Days/week in relaxed, friendly environment. Organic produce home delivery. Clean OMV. Experience required. 25k plus benefits. Women & Minorities encouraged to apply. (415) 522-0526.

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**ASSISTANT M.E.** Award-winning, tri-weekly newspaper. Editing, layout, reporting experience. Hardworking, dedicated. Quark proficiency. Fax resume, clips, layout to: Pehoski, Managing editor, (530) 877-5679 [jpehoski@paradisepost.com](mailto:jpehoski@paradisepost.com) (CAL\*SCAN)

### EDUCATION

#### TEACHERS

Private special ed school looking for credentialed teachers to start immediately for Summer and Fall. Please call Gloria at (415) 642-1134 or fax resume to (415) 642-1124.

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RECEPTION \$13-14/hr.  
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Many openings for customer service-oriented individuals with some sales, telesales or customer service experience. Start immediately. Financial district location, close to MUNI and BART. \$10-12/hour temporary, and you could go perm! Contact Strategic Staffing, (415) 616-6300, fax (415) 616-6306 or email [jobs@strategic-staffing.com](mailto:jobs@strategic-staffing.com)

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# Progressive Opportunities

## Work for MORE than just a PAYCHECK!

**Make a difference for abused children!**  
The **St. Vincent School for Boys** seeks full & part time **Counselors & Night Awake Counselors** for a residential treatment center for traumatized boys ages 7-18. **Counselors** work varied hours. **Night Awakes** work 10:30 PM - 6:30 AM \$9.65 - \$11.96/hr. Internships Avail. WILL TRAIN!  
Call Christopher at (415) 507-4345  
Fax: (415) 491-0842  
e-mail: ckellogg@cyosf.org

**THANK GOD FOR GEORGE W. BUSH**  
Unfortunately, he hasn't met a forest he doesn't want to log, a river he doesn't want to pollute, or an endangered species he doesn't want to eat. Work for **CLEAN WATER ACTION** and stop him - we're cool like dat. You call and organize members.



**Clean Water Action**  
M-F 3:30-7:30,  
\$10-\$13/hr. Call Randy @  
**(415) 362-1226.**

### CA PEACE ACTION

The States Largest Peace and Social Justice Organization Is  
**NOW HIRING ACTIVISTS**

#### STOP BUSH'S STAR WARS PLAN

G.W. Bush wants to plunge the world back into a new cold war with his failed missile defense. Meanwhile he continues to cut basic community programs like education and healthcare.

Peace Action is hiring passionate people that want to build a peace & justice movement to stop this.

#### PAID TRAINING, RAPID ADVANCEMENT, FUN and SUPPORTIVE WORKPLACE.

**FT** Guaranteed Salary, Full Medical/ Dental, Paid Vacations

**PT** Evening Hours, Earn up to \$17/hr.

**CALL JON OR KELLY**  
**510.849.2272**  
[www.california-peaceaction.org](http://www.california-peaceaction.org)

### Be An Oakland AMERICORPS Member

Do direct service with 1-2nd graders in public schools. Have fun. Teach literacy, build gardens, and teach health/nutrition. Work on a team with people who are different from you.

Low pay, high reward! Warm, supportive work place, health insurance, childcare, and education award worth \$4,725.00.

Perfect for career changers, recent grads, seniors, 20-50 somethings. Bi-lingual, people of color, and disabled encouraged.

Now hiring for Sept. program.

No Experience Req.

**Call**  
**(510) 992-7894**

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Call 415.974.3636 or  
Fax resume: 415.974.3664  
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[mail@forestsforever.org](mailto:mail@forestsforever.org)  
[www.forestsforever.org](http://www.forestsforever.org)

**Our Mission:** To protect and enhance the forests and wildlife habitat of California through educational, legislative, and electoral activities. Second, to recruit, educate and train articulate and effective organizers in the skills needed to convey our position on the state's forests and wildlife habitat to the citizens of California.

### We Are Campaigning Right Now On Ground-Breaking Legislation!

As U.S. taxpayers, we currently pay over \$1.2 billion a year to subsidize the timber industry's logging of our national forests. Most Americans believe the U.S. Forest Service is protecting this valuable part of our natural heritage. But in fact the agency has been overseeing a systematic destruction of our nations natural resources. It is time to end taxpayer subsidized logging on federal public lands by enacting the National Forest Protection and Restoration Act (HR 1494).

#### This legislation will:

- Eliminate subsidies for the Forest Service logging program
- Channel part of the savings into a program to restore the health and ecological integrity of our national forestlands
- End clear cutting in our national forests
- Create economic recovery and diversification in communities currently dependent on the federal logging program

(HR 1494) needs more co-sponsors and champions in the House in order to ensure its success. We are hiring and training articulate and motivated activists to come and work with Forests Forever and make this bill come true!

**We Need You to Help Us Proliferate Life!!!**

**Activists & Forest Organizers Defenders**

**FT & PT permanent positions**  
**Paid Training/Vacation/Sick/Holiday**  
**Pay & Health Benefits**  
**up to \$2000/mo with bonuses**

### Greenaction

Work for Environmental Justice

We're looking for some motivated folks to join our community outreach, education, fundraising contractor team. Help communities win victories against corporate polluters.

Call Gwyn at Greenaction at  
415-252-0822x104  
50% commission

### Let The Peoples' Voices Be Heard!

Become a community organizer!

Stop talking about social justice and start working for it!



**Oakland ACORN**  
Call Tara (510) 436-5690  
[www.acorn.org](http://www.acorn.org)

## Activist Jobs to STOP OIL DRILLING

**WORK WITH: The Sierra Club**  
Save the Arctic Wildlife Refuge

### Make a Difference

**\$ 400 - \$ 600 / WEEK .**

**Call Alex at (415) 206-1936**

### West Oakland Health Council, Inc.

Now hiring for the following local socially impacting positions!

Admin. Assist	\$31,000
Case Manager	\$34,899
Child Development Specialist	\$23,703
Domestic Violence Counselor	\$21.51/hr.
Health Educator	\$38,669
Housekeeper/ Custodian	\$12.48/hr.
Manager of Admin. & Operations	\$43,436
Medical Social Worker	\$42,415
Nutritionist	\$18.00/hr.
Psychiatric Social Case Worker	\$40,119

We are always looking for socially concerned people for our various positions. Bilingual applicants encouraged.

W.O.H.C. is an E.O.E.  
Please apply in person to:  
700 Adeline St.  
Oakland, CA 94607

### ATTENTION HIRING MANAGERS

We are an unique employment service that offers innovative solutions to staffing issues. Entry level to professional positions. If you are hiring at your company, please call for details.

**(415) 979-9520**

### Refugee Transitions

*Needs Volunteers to Teach English-as-a-Second-Language (ESL)*  
A small non-profit in San Francisco that provides tutors to families learning English. Training Provided. You do not need to speak another language to teach. No experience necessary, just a desire to teach and the patience to do so. A great opportunity to get ESL teaching experience while helping a refugee or immigrant gain self-sufficiency in their new community. For more information, please call

**(415) 989-2151**

Check out our website: [www.reftrans.org](http://www.reftrans.org)

## Spend your nights SAVING THE EARTH!

The California League of Conservation Voters (CLCV) is seeking fundraisers for the twenty-person membership team. Flexible, part-time evening hours, excellent pay and benefits in a diverse, casual workplace.

**CALL RICO 510-271-0900 x 304.**

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[www.ecovote.org](http://www.ecovote.org)

**To Advertise in this Section, call: 415-255-7600**



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T.V. Show (multi-award winning) needs talent. Actors, Dancers, Singers, Musicians, Writers, Editors, Entertainers of ALL kinds. Be seen my millions. (415) 381.4275.

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The Bay Guardian reaches 701,200 weekly readers in the bay area. Read our paper and you will see why so many people consider it an urban survival guide. Packed with investigative journalism, more arts and entertainment listings than anyone, and reviews written by local writers who understand what San Franciscans want. It is no wonder why our readers are loyal, well-educated, and the type of employees you would want to target for your business.

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**Wilderness Camp Counselor** - Sleep under the stars. Hike the Appalachian Trail. Canoe the Suwannee. Help at-risk youth. Paid Training. Free room/board. Clothing allowance. Excellent salary/benefits. Details/ application: www.eckerd.org. Send resumes: Selection Specialist/AN, Eckerd Youth Alternatives, P.O. Box 7450, Clearwater, FL 33765. EOE. (AAN CAN)

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La Clínica

## La Clínica De La Raza

La Clínica is a non-profit community-based healthcare organization, which has provided primary care services to our multicultural members for the past 30 years. La Clínica would like to invite you to apply for the following vacancies.

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La Clínica provides excellent fringe benefits package and a great working environment.

All positions require bilingual English/Spanish. For more information on the positions, please visit our website [www.laclinica.org](http://www.laclinica.org) or call (510) 535-4000.

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page in the CareerSource section of Classifieds.

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RETAIL SALES

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Salesperson/designer at Pave Fine Jewelry Design. We are looking for a person who knows what it means to give outstanding customer service, has an eye for design, who wants to bring fun and enthusiasm to our team. We offer all the training that you need to be successful with us. Possible management position. Competitive salary & benefits, outstanding employee discount policy and great group of people to work with. Sales experience preferred. Ask for Michael or Sonja at Pave Fine Jewelry Design, 5496 College Ave. Oakland 94618. (510) 547-7000.

### Entry Level Inside Sales

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SALES

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**Friday, September 28th, 3:00 to 6:30 p.m.**  
**Frank H. Ogawa Plaza (in front of Oakland City Hall)**  
**Downtown Oakland at 12th Street BART station**

*The San Francisco Bay Guardian* **Progressive Opportunities Community Action Job Fair** brings together nonprofit companies looking for employees, interns or volunteers with people looking to work for more than just a paycheck.

This comprehensive **Community Education and Career Fair** will include exhibitors from over 75 companies and organizations from around the Bay Area. Representatives will be present to share information and offer opportunities working with an array of programs including career development, education, environmental, civic education, youth, social service, art/cultural, and much more! *The event also features:* No cost workshops and seminars, entertainment and activities, and speakers.

For more information about booth space, press kits or sponsorship opportunities please contact: (415) 255-7600, E-mail [jody@sfbg.com](mailto:jody@sfbg.com) or register for a booth on-line at [www.tmccenter.org](http://www.tmccenter.org). This event is sponsored by the City of Oakland, Opportunity Nocs, [Insidebayarea.com](http://Insidebayarea.com), and [Eastbaytechjobs.com](http://Eastbaytechjobs.com).

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